1861
Mar.4
LoSoS

150 SMITH, George. Catalogue of a most superb and valuable collection of Engravings and Etchings, in the finest possible condition, mostly proofs in first remarkable states, formed by that distinguished amateur George Smith, Esq. . . . which will be sold by auction by Messrs. S. Leigh Sotheby & John Wilkinson . . . on Monday, 4th of March 1861 and seven following days. London, J. Davy & Sons, [1861].

8vo., priced throughout in manuscript with buyers' names; modern boards. [1861.] $120

868/31

CATALOGUE

OF A

Most Superb and Valuable Collection

OF

ENGRAVINGS & ETCHINGS,

IN THE FINEST POSSIBLE CONDITION,

MOSTLY PROOFS IN FIRST REMARKABLE STATES,

FORMED BY

THAT DISTINGUISHED AMATEUR,

GEORGE SMITH, ESQ.,

CONSISTING OF

CHOICE SPECIMENS OF THE FOLLOWING MASTERS,

VIZ :—

ALDEGREVER	CARACCI, *THE*	GOUDT	DE PASS
ANDERLONI	CLAESSENS	HOUBRAKEN	POLLAJUOLO
BEGA	DELFT	DE HEUSCH	RAIMONDI, M. A.
BEHAM	DESNOYERS	HOGARTH	REMBRANDT
BERGHEM	DOO, GEORGE	HOLLAR	RICHOMME
BERVIC	DUPONT, H.	VAN LEYDEN	SCHIAVONETTI
BOL	DURER, ALBERT	LONGHI	SCHIAVONE
BISCAINO	EARLOM	McARDELL	STRANGE
BLOOTELING	EDELINCK	MARTINET	SHARPE
BLOT	FAITHORNE	MASSON	SUYDERHOEF
BOLSWERT	FELSING	MODENA, N. DE	TOSCHI
BONASONE	FORSTER	MONTAGNA, B.	THE VISSCHERS
BOTH	GARAVAGLIA	MORGHEN	WILLE
BREMBURG	GELEE, CLAUDE	MULLER	WOOLLETT
CAMPAGNOLA	GOLTZIUS		

&c. &c. &c.

A very fine Selection of Proofs, in the Finest States,

FROM THE WORKS OF

WILKIE, LANDSEER, TURNER, LESLIE, NEWTON, &c.

ENGLISH & FOREIGN OLD & MODERN PORTRAITS,

A CURIOUS COLLECTION OF CARICATURES AND SATIRICAL PIECES, BOOK PLATES TO ANNUALS, ILLUSTRATIONS TO THE DRAMATIC WORKS OF SHAKESPERE,

A SET OF INDIA FIRST PROOFS OF THE SOUTHERN COAST; A COMPLETE SET OF TURNER'S ENGLAND AND WALES, FIRST FROOFS, LARGE PAPER, WITH THE ETCHINGS; PORTFOLIOS, &c.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, No. 13 (late 3) WELLINGTON STREET, STRAND, W.C.

On MONDAY, 4th of MARCH, 1861, and Seven following Days, Mar 12

(SUNDAY EXCEPTED) AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

J. DAVY AND SONS, PRINTERS, 137 LONG ACRE.

Lugt 26055

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

NOTICE.

THE Prints, of which Messrs. SOTHEBY AND WILKINSON now submit a Catalogue, have been collected as the basis of a more extended Cabinet projected by the Proprietor. Although not offering any pretensions to completeness in any one division of Chalcographic Art, they may yet be allowed in their combination to present various attractions to the Connoisseur, and to furnish many valuable illustrations of the History of Art, both in England and on the Continent of Europe.

The most important specimens have been obtained from the different distinguished Collections which, during a considerable series of years, have been dispersed either in London or in Paris. Among them will be found some ancient examples of which no other impression is at present known to exist, and which consequently are not merely worthy of the attention of the Amateur, but may be said to deserve a place in more important public Museums. Of those which are next in rarity, the impressions are in several instances acknowledged by competent authorities to be superior to any others known. Those Prints which, from their recent publication, are more generally accessible, will be almost invariably found to be in the earliest proof state, and in unexceptionable condition, having been selected by the proprietor with great care from the Stocks of the Publishers, or chosen for him by persons of unquestioned judgment in this department of art. It will hardly escape observation that, among this class of prints, several of the examples are in UNIQUE, or *almost unique* states. A leading object in the formation of this department of the collection has been to preserve a record of the principal works of British Artists, and at the same time to illustrate the progress of Engraving in this kingdom. Accordingly, the best productions of Woollett, Browne, Earlom, and others, occupy a prominent place in the list; while among the Modern Artists will be found those who have most satisfactorily rendered the pictures of Wilkie, Landseer, Leslie, Newton, Turner, and other eminent painters of our day.

The idea, of which this assemblage of Engravings furnishes but an imperfect outline, having been abandoned, Messrs. Sotheby and Wilkinson confidently invite the attention of Amateurs and the Trade to the property which is now placed in their hands, and which they have no hesitation in saying, if more limited in extent than some which they have had the honour of submitting to public competition, is in some of its features quite worthy of comparison with any that have passed through their hands, and contains many objects which they can never hope again to offer for sale.

CONTENTS.

First Day's Sale . . .	Monday,	March 4th .	Page 1
Second Day's Sale . .	Tuesday,	March 5th . .	12
Third Day's Sale . . .	Wednesday,	March 6th . . .	22
Fourth Day's Sale . .	Thursday,	March 7th . . .	28
Fifth Day's Sale . . .	Friday,	March 8th . . .	38
Sixth Day's Sale . . .	Saturday,	March 9th . . .	48
Seventh Day's Sale . .	Monday,	March 11th . .	56
Eighth Day's Sale . .	Tuesday,	March 12th . .	65

ERRATUM.

Lot 906 has, through inadvertence, been attributed to Longhi. It is in reality the work of Raffaelle Morghen, and was never completed, the copper having been lost, as related by Palmerini, who attests the extreme rarity of the etching.

CATALOGUE

OF

THE MAGNIFICENT COLLECTION

OF

ANCIENT AND MODERN ENGRAVINGS,

OF THE HIGHEST QUALITY,

THE PROPERTY OF

GEORGE SMITH, ESQ.

FIRST DAY'S SALE.

MISCELLANEOUS.

LOT			
1	A Parcel: Placards, Play Bills, Broadsides, Sketches, &c.		2. — . —
2	Works of the Old Masters, some curious	180	2. 18. —
3	Old German, Dutch, and Flemish Masters	21	1. 11. —
4	The Bathers, after M. Angelo, by A. Veneziano, *two states*	2	2. — . —
5	Subjects after Wouvermans, *several proofs, scarce*	11	1. 12. —
6	Comic Subjects, after Troost, by Tanje	12	1. 9. —
7	Mythological Subjects, various	12	— 6 —
8	French Fancy Subjects, after Boucher, &c.	15	— 9 —
9	Fancy Subjects, after Monnet, by Vidal, &c. *fine proofs*	6	— 8 —
10	Etchings of Animals and Figures, by Klein and Kobell	33	— 15 —
11	Socrates and Ossian, after Abildgaard, by Clemens, &c.	5	— 3. 6
12	The Prodigal Son, after S. Rosa, by Ravenet; Lions, after Stubbs, by Walker; and Mezzotintos, various, after Rubens, Guido, &c.; *from the Houghton Collection*	6	— 10 —
13	The Lion Hunt, after Rubens, and various Flemish Subjects; *from the Houghton Collection*	16	— 11 —

14 The Public House Door, and the Schoolmaster, after Ostade, by Bovinet, *first proof* 2

15 The Magdalen, after Guido, by Stoelzel, and 2 other proofs; *from the Musée Français* 3

16 Rubens' Children, by Daullé; Actæon, by Beauvarlet; Woodcuts, A. Durer; and the Spanish Officer 7

FOREIGN PORTRAITS.

17 The Grand Czar of Moscovy, by R. White, 1698, *scarce* 1

18 Cosmo I. by Perfetti; Julius II, after Raffaelle, by Morace, *proof;* Napoleon, by Morghen 3

19 Catherine of Russia, by Scorodomoff, *first proof;* Charles V, Napoleon, Louis Philippe, &c. 12

20 The Count de Brienne, *whole length;* M. De Lille, Talleyrand, Bossuet, J. J. Rousseau, Le Comte de Buffon; St. Pierre, by Lignon, *first india proof* 13

21 Le Prince Cimitile, by Wagstaff, *private plate;* Poliziano, by Bettelini; Boccaccio, by Garavaglia, &c. 7

22 The Bust of Augustus, by Morghen; and other Antique Busts 7

23 The Countess Lieven, by Bromley; Helena Forman, *proof;* Chevalier d'Eon, Madame de Stael, and Diana de Poictiers 8

24 Ninon de l'Enclos, by Scriven; Ann of Britanny, by Cooper; Sophonisba Angosciola, by Thompson, *india proofs* 3

25 Queen Adelaide, *first proof* 1

26 Portraits of Artists, after Vandyck 26

27 Portraits of Painters from the Florence Gallery 37

28 Houbraken, by himself; and various Dutch, Flemish, French, and Italian Artists 37

29 Raffaelle, by Morghen, and Albert Durer, by Forster 2

30 Julio Romano, by Potrelle, and Albert Durer, by Forster 2

31 A. del Sarto, by Saunders, *proof;* Tintoretto, Julio Romano, and M. Angelo 4

32 Michael Angelo, Guido, Titian, S. Rosa, Berghem, Murillo, &c. 9

33 A. del Sarto, Domenichino, Baroccio, M. Angelo, L. da Vinci, *proof,* &c. 6

34 Canova, by Worthington, *proof and print;* Albano, Cignani, and Baroccio, *proofs* 6 — 11 —

35 Portraits, various, of General Washington, and other distinguished Americans, *published in America* 22 2. 4. —

ENGLISH PORTRAITS.

ROYALTY.

36 Kings and Princes, Martyrdom of Charles I, Antiquarian Prints by Vertue, &c. 16 — 8 —

37 Anna Boleyn, by Cooper; Catharine Parr, *proof before any letters;* Portraits of Kings, &c. 9 — 3. 6

38 Queen Elizabeth, Mary, Mary of Scots, James I. on horseback, *proofs on india paper*, &c. 8 — 6 —

39 Charles I. after Vandyck, by Robinson, *proof on india paper, before any letters;* Charles II. *in the same state*, &c. 3 — 12 —

40 Charles Prince of Wales, by Delaram, and Charles I. by Vosterman, *fine* 2 — 7 —

41 A very curious Print of Charles and the Princess Mary of Spain, Christ joining their Hands, *rare* 1 1. 11. —

42 Charles II. and Queen Mary, *unfinished proof;* a Drawing in sepia of James II.; and a sheet with James II. Family, *scarce* 7 1. 5. —

43 Queen Charlotte; George IV, by Sharpe; Queen Caroline; Duke of Kent; and the Children of Queen Victoria, *proofs* 8 — 2 —

44 Princess Charlotte, by Golding, after Hayter, *india proof, before any letters* 1 — 1 —

45 Queen Victoria, and the Duchess of Kent, after Chalon, by Lane, *finely coloured, selected proofs* 2 — 6 —

46 Queen Victoria, after Parris, by Wagstaff, *fine proof before letters* 1 — 2 —

47 Queen Victoria, after Sully, by Wagstaff, *first proof, with autograph* 1 — 2. 6

48 Prince Albert, after Patten, by Wagstaff, *first proof, with autograph* 1 — 1. 6

49 The Same, before the alterations, *only three impressions taken in this state* 1 — 1. 6

NOBILITY.

50 Marquis of Hamilton, Lord Clarendon, Duke of Ormond, Earl of Warwick, Earl of Surrey, from Lodge, *all india proofs, before any letters* 5

51 Large and small Proofs, from Lodge, *several before letters, on india paper* 17

52 Robert Earl of Somerset and his Wife, *whole length;* The Earl of Stair, by Faber; Earl of Athlone, by Houbraken, *proofs*, &c. 15

53 Robert Earl of Essex, first state before the address of C. Holland 1

54 Plates to the Duke of Newcastle's Horsemanship, with Portrait of the Duke, Charles II. 18

55 Plates from the Same, fine and unique proofs 11

55* Philip Earl of Pembroke holding a truncheon in his hand, after Vandyck, *fine and scarce* 1

56 Sir Walter Leslie, by Kilian, *very fine* 1

57 Lord Spencer, *proof;* Lord Nelson, Lord Carlisle, and various modern Nobles, *mostly proofs* 17

58 Earl Amherst, by Posselwhite; Lord Sheffield, *scarce, plate destroyed;* Duke of Grafton, *proofs;* Lord Sidmouth, *private plate* 5

59 Portraits of Lord Byron, by Warren, Englehart, Reynolds, and Wedgwood, *all fine india proofs before letters* 6

60 The Duke of Wellington, after Hayter, by Robinson, *first india proof, private plate* 1

61 Lord Strangford, after Haines, by Scriven, *india proof, private plate, rare* 1

62 The Same, *in a similar state* 1

63 Lord Eldon, by Doo; Lord Erskine, by Clint; Lord Wallace, by C. Turner, *all proofs* 3

64 The Duke of Wellington, from a photograph, *fine india proof, before any letters* 1

65 Lord George Bentinck, after Lane, by S. Reynolds, *first india proof before any letters* 1

66 The Duke of Wellington in the dress of a Brother of the Trinity House, after Lucas, by H. Cousins, *proof before letters* 1

CLERGY.

67 Archbishop Cranmer and Cardinal Pole, *proofs before any letters*, from Lodge 2 — 1 —

68 John Still, Bishop of Bath and Wells, by Jones, *very rare* 1 — 3. 6

69 A similar print 1 — 2. 6

70 Oliver Plunkett, by Vandervaart, *fine and scarce* 1 2. 11. —

71 Dr. Comber, by Lumley, *proof;* and Bishop Sharp, "*sold by Cooper*," *fine* 2 1. 6. —

72 Brian Walton and Thomas Fuller, by Lombart; Bishop Hoadley, *proof;* and John Selden, by Faithorne 6 1. 11. —

73 Archbishop Cranmer, *proof before any letters*, from Lodge; John Knox; Bishop Sherlock; Bishop Burnet, &c. 11 — 9 —

74 Bishops Percy, Cumberland, and Tillotson; Dr. Dibdin, *proof;* Dean Swift, &c. 17 1. 1. —

75 Bishop Porteus, *proof;* Dr. Priestley; Dean Vincent, *proof*, &c. 7 — 9 —

76 Dr. Blair, by Bartolozzi; Dr. Dibdin, by C. Turner; and Rev. H. Drury, *all proofs before letters* 3 1. 12. —

77 Dr. Buckland, and Professor Sedgwick, after Phillips, by Cousins 2 — 10 —

GENTRY.

78 The Statue of Mr. Pitt, after Nollekins, by Heath, (in the Senate House of Cambridge), *india proof* 1 — 5 —

79 Sir H. Englefield; Horace Walpole; W. Roscoe; George Harding; Sir John Ross; Mr. Cambridge, *several proofs* 32 1. 7. —

80 W. Attwood, Esq.; Mr. Twining; Mr. Richard Twining, *proof;* Mr. Stock; Mr. Tooke, *proof;* and Caleb Whiteford 6 — 8 —

81 Mr. Attwood; Mr. Wilberforce; Mr. Frere; George Hibbert, Esq. *proof;* S. Hanbury, Esq.; T. Murdock, Esq.; A. Maclean, Esq. 7 — 6 —

82 Sir Thomas Bodley; Algernon Sydney; Sir John Moore; Sir C. Hatton; and Sir Hugh Middleton, from Lodge, *all fine india proofs before any letters* 5 — 5 —

83 Sir F. Drake; Sir Wm. Wadd; and Sir Thos. Overbury 3 — 15 —

84 Oliver Cromwell; Algernon Sydney; Sir H. Hesilrigge; Thomas Woolston; Sir R. Abercrombie; and Captain Grose 11 — 15 —

85 Lawyers and Gentry, various, *proofs, &c.* 14 — 4. 6

CITIZENS OF LONDON.

86 Robert Titchborne, Lord Mayor of London, "sould by P. Stent," very rare, *probably unique* 1

87 Richard Whitington, by Elstracke; and Sir T. Gresham, by Delaram 2

88 Sir Slingsby Bethell, Sheriff, by W. Sherwin, 1680, *very scarce* 1

89 Lord Mayors and Citizens of London, various 18

90 Sir John Moore, Lord Mayor, 1682, by McArdell, *fine and scarce* 1

91 Finch, the Good Lord Mayor, *scarce* 1

92 John Barnard; John Barber; W. Beckford, Esq.; Alderman Ben's Club, by Faber; and an Etching by Thomas Patch, of Benbridge, *scarce* 9

93 Sir William Ashurst, Lord Mayor, 1694, *rare* 1

94 Various relating to John Wilkes, *some scarce* 7

95 David Salomons; Alderman Combe; Sir J. Key, all by C. Turner, *proofs before any letters* 3

96 William Sims, Esq.; Thomas McKenny, Lord Mayor of Dublin; Thomas Chambers, Esq.; Alderman Curtis; Richard Clarke, Esq. 5

97 John Travers, Esq. *first proof, private plate;* and various Aldermen, &c. of the City of London, &c. 10

98 Mr. Jekyll, *proof;* C. Mackintosh, and H. Wilson, Esq. 3

PHYSICIANS AND SURGEONS.

99 Denman; Latham; Jenner; Glynn; Durion; Heaviside; Warren; Ramsay; Garth; Mayerne; Russell; Bloomfield; and Fordyce 13

100 John Thompson; Birkbeck; Brookes; Blizard; and Heaviside 5

101 Earle; Astley Cooper; Lawrence; and Pereira, *proof* 5

LITERARY.

102 Chaucer; Pope; Spenser; Johnson; Suckling, &c. *several proofs before letters* 15

103 Frontispiece to the Anatomy of Melancholy; J. Suckling, by Marshall, &c. 6

104 William Shakespeare (the Ellesmere Picture), by S. Cousins, *first engraver's proof on india paper* 1 — 4. 6. —

105 The same, *a director's proof* 1 — 2. 16. —

106 The same, *with the letters, and an impression after the plate was destroyed* 2 — — 4 —

107 Shakespeare, from his bust, *first proof on india paper;* The Mezzotinto, by Simon; and various *india proofs of his portrait* 11 — 1. — . —

108 Thomas Gray; Spencé; Addison; Isaac Walton; D. Hume; Nat. Lee; D. Kippis; George Steevens, &c. *some proofs* 15 — — 11 —

109 Dr. Herschel; Samuel Cooper; Hallam; Professor Vince; Robert Brown; and Sir H. T. Delabeche; Dr. Wollaston, *proof* 8 — — 11 —

110 Crabbe; Davy; Walter Scott; Southey; Campbell, after Phillips, by S. W. Reynolds 5 — — 6 —

111 John Taylor; The Fraserians; H. Matthews; A. Mathias; Skegg; Christie; Jerdan; John Galt; Moore; Davy; Capel; Steevens; Crabbe; and Campbell 14 — — 15 —

112 Cottle; Capel; Nicholls; Ireland; Douce; Mathias; Tyrwhitt; Bulmer; Cumberland, &c. 12 — — 14 —

113 Book, Picture, and Print Collectors. Earl of Arundel; Duchess of Portland; Andrew Fountaine; Lord Spencer; Duke of Roxburghe; Rev. Mr. Cracherode; Dr. Mead; Mr. Grenville; Mr. Angerstein, &c. 19 — — 16 —

114 Sir Mark Sykes; Mr. Cracherode; Mr. Douce; General Dowdeswell; Nicholl; Mr. Mayer, of Liverpool; Mr. Bindley; Captain Grose, &c. 20 — — 18 —

115 Artists. David Wilkie, by Young, *proof;* Northcote, *proof;* Chantrey, by C. Turner; and a lithograph of J. M. W. Turner 4 — — 9 —

116 Artists. Benj. West; A. Kauffman; Bartolozzi; Barry; Strange; Sir J. Reynolds; Lawrence; Alexander; Blake; Worlidge; Bewick, &c. *several proofs* 18 — 1. — . —

117 Artists. Isaac Becket, by Smith, *fine and scarce;* and Madame Jane Killigrew 2 — 1. 5. —

118 Print and Booksellers, Auctioneers. Greenwood; Leigh; Miller; Boydell; Miles; Graves; Colnaghi; Payne; G. Robins; Dodd, &c. 17 — 1. 1. —

LADIES.

119 Lady Jane Grey, *proof on india paper before any letters; from Dibdin's Decameron* 1

120 Countess of Sunderland, *india proof before letters, from Lodge;* Jane Shore; Duchess of Somerset, &c. *several proofs* 20

121 Ada Byron, after Ferriere, by Scriven, *first india proof before any letters, and the small oval in the same state* 2

122 Portraits, various, after Sir Joshua Reynolds, &c.; *several proofs* 13

123 Actors. Immortality of Garrick, *proof;* Mr. Munden; J. Kemble, *proof;* Miss Foote; Mrs. Siddons, as the Tragic Muse 5

124 Actors. Kemble; Mrs. Siddons; Garrick, &c. *some proofs* 10

REMARKABLE CHARACTERS.

125 Barbara Urselin, by Gaywood, *with two copies, and a curious full length of the same person, H. Winz fecit,* 1638 4

126 James Naylor, by Preston. The same, with the B. on his forehead, and in the Pillory; and two impressions of Jane Scrimshaw 6

127 The Gunpowder Conspirators, by Ullrich 1

128 Henry Jenkins; The Countess of Desmond; Mr. E. Bright; Bampfylde Moore Carew 4

129 Remarkable Personages, various 44

130 Various singular and remarkable Persons 11

131 Miss Blandy, by Ryley; James McLean, Esq.; Jack Shepherd, by White, and the same in prison 4

132 Lord George Gordon; Miss Chudleigh; Dr. Dodd; Mr. Hackman and Buckinger; Old Granny, &c. 13

133 A curious and interesting collection of Prints relating to the Rebel Lords, their Execution on Tower Hill; Portraits of Lovat, Balmerino, Cromertie, and Lovat's Trial in Westminster Hall; and a Portrait and Execution of Lord Ferrers 17

134 Portraits of Writing and School Masters, &c. *scarce, with specimens of their MS.* 19

DRAWINGS.

	135	A Drawing, in sepia, of Diana de Poictiers, executed for Dibdin's Tour	1	6.——
	136	The Fairlop Oak, by John Varley	1	2.——
	137	Study of Lions, in chalk and pen, by John Lewis	1	—19—
	138	Ruins of the Royal Exchange, by Shepherd	1	2.2.—
	139	Interior of Beauchamp Chapel, Warwick	1	1.10.—
	140	A very highly finished water colour drawing of Gerard Douw playing on the Violin in his Study	1	2.18.—
	141	Large Head of a Lion by Burbank	1	—8—
	142	Portraits, in black chalk, of Laura and Petrarch, by Uguccioni, *highly finished, from the Laurentian MS.*	2	1.—.—
	143	A View of Piccadilly from St. James' Street; and Mr. Upcott's House, at Islington	2	1.—.—
	144	A Miniature of Lady Caroline Lamb, by Davis	1	—12—
	145	Sketches, in water colors, by Stephanoff—Scenes from Shakespeare	7	—12—
	146	The New Gate at Nancy, by Lewis, in sepia, from Dibdin's Tour; Lillebonne and Havre, in water colors	3	1.10.—
	147	Views of Staffa, &c. by Shepherd, W. Scott, and Jas. Kay	4	—18—
	148	Stratford on Avon, by Vickers	1	1.1.—
Do.	149	Views in Venice, by Downing	3	1.—.—
Do	150	A pair—Landscape and Cattle, by Earp	2	—19—
	151	Fishermen and Fishwomen, by Campion	2	—5—
	152	Rip Van Winkel, by Stephanoff	1	—4—
	153	The Bride of Abydos, by Buckley	1	—10.—
	154	Old and Young Peasant Women, by Campion	1	—5—
	155	Norman Fishermen, by Renier	1	1.6.—
Do	156	View of Canterbury, by Holland	1	—13—
Do	157	Fishermen, by H. G. Hine	2	—15—
	158	The Sandgate Constable, and two Sea Views	3	—6—

DRAWINGS BY J. M. WRIGHT.

	159	Sketches in sepia, for the Illustration of Shakespeare's Dramas	6	1.8.—
Do	160	Illustrations to Lear, Romeo and Juliet, &c., *slightly colored*	6	1.—.—
	161	Illustrations to the Corsair, *coloured*	3	—10—

1. 1. — 162 The Adieu of Romeo, and the Nurse 2 Jacks
1. 2. — 163 Falstaff, and Bottom and Titania 2 Do
1. 8. — 164 Two Gentlemen of Verona, Falstaff, &c. 2 Do
1. 7. — 165 The Tempest, Much ado about Nothing, &c. 4 Do
2. — — 166 Shylock, and The Tempest 2 Do

DRAWINGS RELATING TO STRAWBERRY HILL.

1. 13. — 167 The Castle of Otranto, by Reveley 1 Rhodes
1. 15. — 168 Illustrations, in sepia and pen, to the Novel of the Castle of Otranto 12 Do
5. 10. — 169 Drawings in india ink of the House and Grounds of Strawberry Hill 14 Jacks
5. 10. — 170 Highly finished water colour drawings of Strawberry Hill, by Buckler 7 Do
15. 15. — 171 Strawberry Hill, by Barrett: two Views, by Buckler; and Horace Walpole's House in Berkeley Square 3 Rhodes
6. — — 172 Sketches, in pen, sepia and colours; Views of the House and Grounds of Strawberry Hill 1 Jacks
5. 10. — 173 The Orford Arms, Genealogical Table of the Family, a Drawing of the Painted Glass, Sketches of Armour, Antiquities, &c. 10 Do

CARICATURES AND SATIRICAL PRINTS, BEFORE 1700.

— 10 — 174 A Contrast between Christ's Humility and the Pope's Pride and Vanity, *a very curious early English woodcut* 1 Colnaghi
4. 4. — 175 A FIGURE WITH THE HEAD OF A WOLF, *dressed to represent Merchandize, Soap, Coals, Wine, Salt, &c.; the extremity of his hands are formed of hooks, attached to which are strings tied to bags of money.* At the top is written:—

"Who am I? who am I like? What, nobody!
Sure. I'me the picture of a pattenty."

Rose

*** This satirical print is said to refer to Abel, who, with Kilvert, obtained the monopoly of wines. *A print of the greatest rarity, and before the verses at the bottom, perhaps unique in this state.*

176 TIME CARRYING THE POPE 3. 10. —
"This burden backe to Rome I'le beare againe,
From thence it came, there let it still remaine."
twelve English lines under the print, very curious and rare 1

177 A Female shaving a Man, "THE HANDSOME BARBERIS," 3. 5. —
a curious satire on Barbara, Duchess of Cleveland 1

178 The Seven Acts of Mercy, apparently engraved by Le — 3 —
Blond 1

179 THE MOCK PROCESSION OF THE POPE IN 1680, BY 1. 16. —
FAITHORNE, *scarce* 1

180 A curious print, "Les Ages de l'Homme," The Prodigal — 10 —
Sifted, and a Fragment of the Tale of the Tubbs, with
portraits of Sir W. Waller, Col. Mansell, &c. 3

181 The Tight Rope, "*Paye qui tombe*," Committee of Popery 1. 15. —
in Masquerade, with the Description, Le Rustique-Ban,
&c. 1700-40 6

182 Relating to the South Sea Bubble, Calf's Head Club, Wal- 2. 6. —
pole Administration, War in Hungary, &c. 30

183 To the same period 23 2. 8. —

184 Caricatures relating to Miss Chudleigh, and a curious 2. 2. —
satirical print on Alex. Pope 9

185 Relating to George 2nd, The Walpole Ministry from 1750 2. 6. —
to 1760 27

186 Relating to Wm. Duke of Cumberland, Walpole, &c. 40 2. 8. —

187 The Administration of Lord Bute, Chatham, &c. 40 2. 10. —

188 To George 2nd, The Hanoverian Troops, &c. 38 2. 6. —

189 Lord Chatham's Administration, Caricatures of Macaronies, 3. — . —
1760 to 1770 38

190 Mr. Pitt's and Mr. Fox's Administration, various, 1780 to 1. — . —
1790 46

191 Caricatures, by Gillray, of the same period as preceding — 13 —
lot 19

192 Johnson and Boswell's Journey to the Hebrides 19 — 7. 6

193 Various by Gillray and others relating to the Fox and Pitt — 5. —
Administration 25

194 Caricatures, by Gillray, relating to the above periods, *all old* 1. 2. —
impressions and finely coloured 37

195 Relating to the end of George 3rd's Reign 29 — 3. 6

196 Relating to George 3rd, Napoleon, &c. by Gillray, *coloured,* — 6 —
fine 9

1. 10. — 197 Various coloured Caricatures relating to the Regency, &c. 72
— 6 — 198 Portraits of Gentlemen, *whole-length, in colours*, by *Dighton* 43
4. 4. — 199 Collection of Caricatures mounted on paper, containing several by Gillray, and mostly relating to the Reign of George III. 146
— 5 — 200 Original Sketch, in pencil, by Gillray, &c. &c. 10

£237. 3. 0

SECOND DAY'S SALE.

HISTORICAL AND TOPOGRAPHICAL.

LOT

— 3 — 201 Siege of Barcelona, Regent of Portugal embarking at Belem Quay, Processions and Illuminations, The Trial of Queen Caroline, after Stephanoff, with the Key, &c. 6
2. 6. — 202 Curious Prints relating to Oliver Cromwell, The Fire of London, and other Great Fires, &c. 20
2. 1. — 203 Curious Old Historical Prints relating to Charles V, Philip II, Henry IV, Coronation of James I. of England, &c. 10
4. —. — 204 HENRY III, AND A CURIOUS SHEET OF THE MURDER AND DEATH OF HENRY III, THE EXECUTION OF CLEMENT, &c. 2
3. —. — 205 PORTRAIT OF THE DUKE OF ALVA, AND CURIOUS ALLEGORICAL PRINTS RELATING TO HIS CRUELTIES IN THE LOW COUNTRIES 5
— 1. 6 206 Views, plain and in colours, of the Crystal Palace 7
3. 10. — 207 AN EXACT AND LIVELY REPRESENTATION OF BOOTHS AND ALL THE VARIETIES OF SHOWES AND HUMOURS UPON THE ICE ON THR RIVER OF THAMES BY LONDON, DURING THAT MEMORABLE FROST IN THE 35TH YEARE OF HIS SACRED MAJESTY CHARLES II, A.D. 1683, *very rare* 1
— 11 — 208 An elaborate copy of the same, *in pen and ink* 1
— 8 — 209 Drawings in sepia and water colours of Tombs and Monuments in the London Churches 11
— 12 — 210 English Topographical Prints, various, Views of the Old London Theatres, &c. 65

211 An Excursion to Brighton, by Rowlandson, A Telescopic View of the Moon's Disc, an Ancient View of Rotterdam, and the Hall of Representatives, Philadelphia, &c. 10

212 Lithographic Views, various—Weymouth, Bow Bridge, The Menai, St. Jude's Church, Whitechapel, View of Hastings, &c. 18

213 Lithographic Views of St. Peter's Hospital, Wandsworth, and Newington, *private plates* 6

214 Shakespeare's House at Stratford, Lincoln Cathedral, The Bank of England, and Hythe Bridge 4

215 View of Oxford, after De Wint, by Le Keux, *proof and etching;* St. Clement's Church, after Mackenzie, *proof and etching* 4

215*A similar lot 4

216 The New Printing House, Oxford, View of Brighton, by Smith, after Constable, *both first proofs;* Interior of the Church of St. Martin in the Fields; Convent at Lisbon, *proof;* &c. 8

217 English Cities, after Robson, *first india proofs* 16

218 English Views, various, *several proofs;* and No. 15 and 16 of the Antiquities of England 20

219 Views of Towns and Cities in Europe, *mostly first proofs on india paper; from Batty and Nash's Pictorial Works* 39

220 Copy of Faithorne's Plan of London, *in sheets* 5

221 Allom's Pair of Views of London, taken from the top of St. Paul's, *proofs before letters, with the etchings* 4

222 Distribution of Her Majesty's Maundy, after Grimm, by Basire, *proof and print* 2

223 Long Views of London, by Buck, Distribution of Her Majesty's Maundy, View of the Court for the Trial of Lord Lovat, &c. 8

BOOK PLATES AND ILLUSTRATIONS, VARIOUS.

224 Illustrations of Shakespeare's Plays, after Smirke, Stephanoff, &c., *india proofs* 40

225 The same, after the designs of Wilkie, Smirke, Wright, &c. 40

226 Set of Vignettes to Shakespeare, after Smirke, Uwins, &c *fine india proofs before letters*; with Shakespeare's Portrait 37

	227	Illustrations to the Dramatic Works of Shakespeare, after the Designs of Thurston, *india proofs*	50
	228	Plates to Heath's Shakespeare, *fine*	22
	229	Woodcuts to Shakespeare, *printed on india paper at the Chiswick Press; scarce proofs*	62
	230	Kearsley's Shakespeare, with Portrait	74
	231	Female Characters, Illustrations to Shakespeare, after Meadows, Hayter, Jenkins, &c., *india proofs before any letters*	45
	232	Illustrations, various, to Shakespeare, after Stothard, Smirke, &c., *mostly india proofs before letters*	22
	233	The Same, after Wright, Smirke, &c., *india proofs before any letters*	37
	234	Various India Proofs, and Vignettes to illustrate Shakespeare, &c.	28
	235	Proofs on India Paper, after Smirke, &c., for the Works of Shakespeare	16
	236	Portraits and Views, Mortimer's Etchings to Shakespeare, &c.	28
	237	Vignettes and Landscapes to illustrate Lord Byron's Works, *mostly proofs before letters*	26
	238	Portraits, English and Foreign, for the Illustration of Lord Byron's Works, *amongst which are several scarce proofs*	43
	239	Illustrations to Don Quixote, &c., after Smirke, *fine proofs on india paper before any letters*	10
	240	Smirke's Illustrations to Gil Blas, *india proofs before any letters*	24
	241	Plates from Dibdin's Tour, *india proofs*	19
	242	Plates to Gessner's Poems, *large paper*	51
	243	Vignettes to Racine, with his Portrait (13); To Boileau, with his Portrait (7)	20
	244	Plates to Smirke's Don Quixote, by Finden, &c., *india proofs before any letters*	7
	245	Plates from the same work, *fine proofs before any letters*	9
	246	Thomson's Castle of Indolence, by Rimer	1
	247	Another set	1
	248	Views in Venice and other parts of Italy, from the different Annuals, *proofs before letters on india paper*	34
	249	Vignettes, various, *several proofs*	33
	250	Madonna col Bambino, Morghen, and other Sacred subjects	5

251 Vignettes after Landseer, Wilkie, Collins, Newton, Howard, &c., *all proofs on india paper before letters* 20 — 17 —

252 Antiquities, Portraits, Views of Ancient Buildings, all relating to Scotland, *fine india proofs before any letters* 68 2. 10. —

253 Lithographic Illustrations to Lord Byron's Works, by Capt. Locke 1 — 1 —

254 Three Sets of Illustrations to Friendship's Offering for different Years 3 — 12 —

255 Illustrations to the Keepsake for 1838, *fine proofs before any letters* — 17 —

WILLIAM ALLEN, R.A.

256 The Murder of Archbishop Sharp, engraved by J. Stewart, *first india proof before letters* 1 — 10 —

257 Polish Exiles on their way to Siberia, by W. Howison, *first india proof* 1 — 10 —

258 John Knox admonishing Mary, Queen of Scots, by Burnet 1 — 1. 6 .

259 The Same, *india proof* 1 — 3 —

260 The Jolly Beggars, by R. W. Warren, *artist's india proof* 1 — 2 —

BARKER.

261 Lesson of Humanity, by Lewis, *first india proof with monogram* 1 /. — .

ROSA BONHEUR.

262 The Carter, by Goodall, *first india proof before any letters* 1 — 8 —

263 The Dog in the Wood, *artist's india proof* 1 — 6 —

E. BRISTOW.

264 Jack Hall, the Fisherman at Eton, by R. Graves, *artist's proof* 1 — 2 —

JOHN BURNET.

265 The Dancing Dolls, engraved by Burnet, *india proof before letters* 1 — 5 —

266 Reading the Will and the Jovial Party, large etchings by Burnet, *never published* 2 — 5 —

267 Greenwich Pensioners, *india proof;* with the Key 2 — 12 —

BUSS.

268 The Musician, by Robert Graves, *india proof before letters* 1 — 2. 6

A. CALCOTT, R.A.

269 Views of Edinburgh, by Le Keux and G. Cooke, *india proofs before any letters* 2

270 VIEW OF ROTTERDAM, by GEORGE COOKE, *artist's india paper proof;* with the Etching 2

271 Raffaelle and the Fornarina, by Lumb Stocks, and the Etching of Dover, by G. Cooke 2

G. CATTERMOLE.

272 Duke of Saxony and the Reformers before Charles V., by W. Walker, *fine india proof before letters* 1

EDWARD CORBOULD.

273 The Canterbury Pilgrims, by Wagstaff, *fine india proof before letters;* with the Etching and Key 3

JOHN CROSS.

274 Richard Cœur de Lion, by Shenton; J. CHALON, A Water Party 2

CHARLES DEANE.

275 A Landscape, with Figures and Animals, by W. J. Taylor, *first india proof* 1

DUNCAN.

276 The Entrance of Charles Edward into Edinburgh, by Bacon, *artist's india proof* 1

WILLIAM FISK.

277 The Trial of Lord Strafford, by J. Scott, *first india proof* 1

278 Cromwell and his Daughter, and the Execution of Charles I, *first india proofs* 2

W. P. FRITH, A.R.A.

279 English Merry Making in the Olden Time, by W. Holl 1

280 Life at the Sea Side, by Sharp 1

W. E. FROST, A.R.A.

281 Sabrina, by Lightfoot 1

ALEX. FRASER.

282 Robinson Crusoe, by C. Lewis, *artist's proof* 1 — 8 —

H. FRADELLE.

283 Mary and Chatelar, by Duncan, *artist's proof on india paper* 1 — 3 —

JOHN FAED.

284 Sir Walter Scott and his Friends, engraved by James Faed, *first artist's india proof* 1 — 3. 10. —

285 Shakespeare and his Friends, by James Faed, *same state* 1 — 1. 6. —

F. GOODALL.

286 The Piper, engraved by E. Goodall 1 — 1. 6

HANCOCK.

287 Entry into Jerusalem, and Christ led to be Crucified 1 — 2. 6

SIR GEORGE HAYTER.

288 The Trial of William Lord Russell, by Bromley, *fine artist's proof before any letters;* and the Etching by Sir George 2 — 1. 3. —

289 Another, *in the same state* 1 — 18 —

GEORGE HARVEY.

290 Shakespere before the Justice, by Robert Graves, *first artist's proof*; with the Etching 2 — 1. 5. —

WILLIAM HILTON, R.A.

291 Jupiter and Europa, by C. Heath, *first india proof before any letters*, and the Etching; Una, by W. H. Watt 3 — 3 —

J. P. KNIGHT, R.A.

292 The Saint's Day, by Chevalier; JENKINS,—"Come along," by Holl 2 — 3 —

W. KIDD.

293 Afternoon Nap, by W. H. Watt, *first artist's proof* 1 — 1 —

EUGENE ISABEY.

294 Return to Port (Honfleur), by David Lucas, *india proof before letters* 1 — 9 —

CHARLES LANDSEER, R.A.

295 The Tired Huntsman, by H. C. Shenton; and the Etching of the Sacking of Baisng Honse, by Murray 2

THEODORE LANE.

296 The Mathematician, and the Enthusiast, by Robert Graves, *first india proofs* 2

C. R. LESLIE, R.A.

297 The Widow Wadman, by M. J. Danforth, *fine first india proof* 1

298 Sancho and the Duchess, by W. Humphreys, *first india proof before letters*, with the Etching 2

299 The Manuscript, by W. H. Watt, *india proof before letters* 1

300 May Day in the Olden Time, by J. H. Watt, *first india artist's proof* 1

JOHN LEWIS, A.R.A.

301 Studies of Lions, *proofs*, and Etchings 12

302 Zumalacarregui and the Christino Spy, by C. Lewis, *artist's proof before letters* 1

303 Spanish Mendicants, by C. Lewis, *first proof.* Lee, R.A.—River Scene in Devonshire, by D. Lucas 2

304 Interior of a Highland Cottage, by C. Lewis, *artist's india proof* 1

MEISSONIER.

305 Les Bons Amis, engraved by Blanchard, *artist's india proof* 1

MULREADY, R.A.

306 The Convalescent, by George Doo 1

307 The Wolf and the Lamb, by John H. Robinson *india proof before letters* 1

G. S. NEWTON, R.A.

308 Lovers' Quarrels, by C. Heath, *fine india proof before any letters* 1

309 STERNE AND THE GRISETTE, BY G. T. Doo, *first india proof* 1

310 SHYLOCK AND JESSICA, BY G. T. Doo, *artist's india proof* 1

HENRY O'NEIL.

311 Jephtha's Daughter, by Lightfoot. PICKERSGILL—The Burial of Harold, by Bacon 2

SIR JOSHUA REYNOLDS.

312 Portraits of the Members of the Dillettanti Society, by Turner and Say, *india proofs before letters* 2

H. C. SELOUS.

313 The Surrender of Calais, by Robinson. WM. SIMSON—A Cameldolese Monk, by Giller 2

314 The Bee's Wing, and Black Dose, after Sharp, by Dawe *proofs* 2

C. STANFIELD, R.A.

315 Entry of the Victory into Gibraltar, by Cousins, *first proof before any letters* 1

316 Tilbury Fort, by Willmore; and the Castle of Ischia, by Goodall 2

THO. STOTHARD, R.A.

317 Christ blessing little Children, by Worthington, *proof before any letters;* and Scaramouch's last Pinch, by Allen 2

318 Procession for the Flitch of Bacon, by Watt, *india proof before any letters* 1

319 The same, *with the letters* 1

320 The Canterbury Pilgrims, as left unfinished by Schiavonetti 1

321 The same 1

322 The same, finished by James Heath, *india proof* 1

JACOB THOMPSON.

323 The Ferry, by Willmore, the Etching 1

FREDERICK TAYLER.

324 Hawking in the Olden Time, by F. Ryall, *fine proof before any letters* 1

WEBSTER, R.A.

325 THE RUBBER, by Lumb Stocks, *india proof before any letters* 1

326 THE SEE SAW, by Holl, *india proof before any letters* 1

327 THE SCHOOL, BY LUMB STOCKS, *india proof before any letters*, with the Etching 2

328 The Frown and the Smile, by Taylor and Sharpe 2

329 THE SAME, *india proofs before any letters*, with the Etchings 4

R. WESTALL, R.A.

330 Girl at the Well, by C. Heath, *india proof before letters* 1

331 The same 1

WEHNERT.

332 The Prisoner of Gisors, by F. Bacon; and the Monk, after Wright by C. Heath, *first india proof* 2

WOODWARD.

333 The Tempting Present, by Smith and Robinson, *india proof before letters* 1

334 The Battle of Worcester, by Giller, *first india proof before any letters* 1

THE WORKS OF J. M. W. TURNER, R.A.

335 Edinburgh from the Calton Hill; Heriot's Hospital, with the Etching, *india proofs before letters* 3

336 BRIGHTON AND MARGATE, by G. Cooke, *proofs, on india paper, before any letters*, &c. 3

337 ROME, BY LE KEUX, *plain proof before letters;* LAKE OF NEMI, EHRENBREITSTEIN, and FLORENCE, *all three by John Pye;* PARNASSUS, &c. by G. W. COOKE, *proofs, on india paper, before letters* 6

338 ROME, BY LE KEUX; THE FORUM, BY GEORGE COOKE AND HOLLIS; FLORENCE, BY SMITH; ROME, BY HOLLIS, &c., *india proofs with letters* 6

339 HASTINGS, BY WALLIS, *india proof before letters* 1

340 DOVER, BY WILLMORE, *in the same state* 1

341 EHRENBREITSTEIN, BY JOHN PYE, *india proof before any letters* 1 — 18 —

342 Mercury and Argus, by Willmore, *fine india proof with the letters* 1 — 4. 4. —

343 ANCIENT ITALY, BY JOHN PYE, *fine india proof before letters* 1 — 7. 2. 6

344 THE TEMPLE OF JUPITER, BY JOHN PYE, *same state* 1 — 7. 5. —

345 The Etchings of the Temple of Jupiter, by J. Pye, and Mercury and Argus, by Willmore 2 — 11 —

346 Venice, with Bellini's pictures conveyed to the Church of the Redentore, by Willmore 1 — 4 —

347 TURNER'S PICTURESQUE VIEWS OF ENGLAND AND WALES, LARGEST PAPER, PROOFS BEFORE THE LETTERS, with the Etchings, *the first* 15 *numbers in cloth, Nos.* 16 *to* 24 *unbound* — 115. — —

The set of Etchings is complete with the exception of the "Streights of Dover," now placed as a frontispiece; of which only three impressions were taken.

348 TURNER'S SOUTHERN COAST, INDIA PROOFS BEFORE THE LETTERS, 80 PLATES, *in a portfolio with leaves,* VERY FINE AND SCARCE — 90. — —

349 Etchings to the above Work, *nearly complete* 58

350 Plates to Allason's Pola, with the Etchings, *first proofs, on india paper;* The Frontispiece, after Turner, by George Cooke 24 — 5 —

£351. 9. 0

THIRD DAY'S SALE.

THE WORKS OF SIR DAVID WILKIE, R.A.

LOT		
351	Set of his Etchings, published 1824	
355	THE NURSE, FREELY ETCHED BY D. WILKIE, *only nine impressions printed*	1
356	ANOTHER OF THE SAME	1
357	NORMAN WOMEN AT PRAYERS, *very scarce*, and his Visiting Card	2
358	SPANISH LADY AND CHILD; LADY WITH A HORSE AND GROOM, *etched by Charles Lewis, private plates*	2
359	A SIMILAR LOT	2
360	LADY WITH HORSE AND GROOM, *first etching and proof*	2
361	The Sportsman, Interior of a Cottage, Scotch Covenanters, woodcuts by Dalzel, *proofs*	3
362	A SKETCH, IN WHITE AND BLACK CHALKS, OF THE PEEP O' DAY BOYS	1
363	Studies of Hands, from "The School," *in white and black chalk*	1
364	A VERY SPIRITED PEN SKETCH OF A PERSON ADDRESSING A CROWD FROM THE HUSTINGS, with the Etching, *of which only* 25 *were printed*	2
365	THE CLUBBIST, A SPIRITED SKETCH IN PENCIL	1
366	The Duke of Buccleuch, *private plate, two states;* The Portrait of Haydon	3
367	The Boy and Monkey, lithographed by Richard Lane, *proofs*	5
368	Princess Doria and the Pilgrims, *the etching, first proof, and print*	3
369	The Spanish Princess, by R. Graves, *first proof, and with the letters;* Princess Doria, *proof before any letters*	3
370	Old Mortality, by R. Graves, *proofs, in different states*, and the Abbotsford Family, *first proof*	3
371	The Roman Piper, by Rolls, and other Vignettes, *proofs before letters*	6

372 Old Mortality, and others, *proofs* 5 — 13 —

373 The Broken Jar, by C. Warren, *first india proof;* and the Etching 2 1. 3. —

374 Duncan Gray, by Ranson, *first india proof, with the anchor, scarce* 1 — 15 —

375 The Same, *plain proof before any letters, and india proof with letters and print* 3 — 13 —

376 The Greenwich Pensioner, by Lewis, *coloured by the artist;* The Gypsy, by Meyer, &c. *proofs* 3 — 5 —

377 The Breakfast Table, by Marr, *india proof before any letters, scarce* 1 — 6 —

378 The Highland Piper, by C. Smith, *first india proof*; and the Etching 2 — 5 —

379 The Cut Finger, by Raimbach, *first india proof, in a* UNIQUE *state* 1 1. 7. —

380 The Same, *first plain proof;* and the Etching 2 1. — . —

381 Duncan Gray, etched by Engleheart, *first india proof* VERY RARE IN THIS STATE 1 1. 15. —

382 The Same, *india proof, with the words "Duncan Gray" effaced, very fine;* and the Etching 2 1. 16. —

383 Guess my Name, by E. Smith, *first india proof*; with the Etching 2 — 8 —

384 The First Earring, *first india proof* 1 — 17 —

385 The Letter of Introduction, *first plain proof;* with the Etching 2 — 11 —

386 The Pedlar, by James Stewart, *first india proof* 1 — 6 —

387 The Rabbit on the Wall, *first india proof;* and Etching 2 — 19 —

388 The Spanish Mother, by Raimbach, *first india proof before any letters, first proving, Nov.* 10 1 — 5 —

389 The Same, *very fine first india (finished) proof* 1 — 11 —

390 The Same, *second india proof before letters;* with two Etchings, *in different states* 3 — 10 —

391 The Gentle Shepherd, and Cottage Toilette, by Stewart, *first india proofs before any letters;* and the Etchings 4 1. 3. —

392 The New Coat, and the Clubbist, by Warren and Raddon, *first india proofs* 2 — 11 —

393 The New Coat, *proof before letters;* and two Etchings 3 — 15 —

394 The Abbotsford Family, by R. Graves, *first proof before the letters;* and the Etching 2 1. 10. —

395 The Jew's Harp, by Burnet, *unfinished proof, with the window touched in by D. Wilkie;* and the Etching 2 2. 12. 6

6. — — 396 THE JEW'S HARP, UNIQUE FINISHED PROOF ON PLAIN PAPER, WITH THE WHITE BUTTON 1

3. 15. — 397 THE SAME, FINE PROOF, WITH THE LETTERS, ON INDIA PAPER, IN AN ALMOST UNIQUE STATE, HAVING THE MISTAKE IN THE NAME OF COLNAGHI, *vide Mr. Platt's note* 1

1. — — 398 THE ERRAND BOY, by Raimbach, *first proof on india paper* 1

1. 6. — 399 THE SAME, *in the same state*, with the Etching 2

1. 6. — 400 The Rat Hunters, by Mitchell, *first india proof before any letters* 1

1. 2. — 401 The Same, *but with the publication* 1

— 5 — 402 The Same, *india proof with the letters;* and the Etching 2

— 6 — 403 The Smuggler, by F. Bacon, *india proof before letters* 1

1. — — 404 Sheep Shearing, by W. Finden, *india proof before any letters* 1

— 10. — 405 Portrait of Sir Walter Scott, by E. Smith, *india proof before any letters* 1

— 4. 6 406 The Same, *but with the artists' names and publication* 1

2. 6. — 407 THE VILLAGE FESTIVAL, by FINDEN, *artist's india proof, very rare* 1

— 6 — 408 The Blind Fiddler, engraved by Smith, *first india proof*; and various Foreign copies 7

— 8 — 409 The Only Daughter, by Engleheart, *first india proof before any letters;* and the Etching 2

— 16 — 410 THE PARISH BEADLE, by RAIMBACH, *first and rare india proof before letters* 1

— 15 — 411 The Same, *first india proof, with address;* and the Etching 2

— 10 — 412 Alfred in the Neatherd's Cot, by Mitchell, *first india proof before letters;* and the Etching 2

3. 7. 6 413 THE BLINDMAN'S BUFF, by RAIMBACH, *first india proof* 1

2. — — 414 The Same, *first plain proof;* and the Etching 2

2. 14. — 415 THE BLIND FIDDLER, FIRST PLAIN PROOF, WITH THE WHITE HAT; and the Etching 2

1. 3. — 416 A Scotch Wedding, by James Stewart, *india proof in the first state;* and two Etchings 3

6. 12. 6 417 THE RENT DAY, by RAIMBACH, *the secand proving on plain paper, rare;* and the Etching 2

5. 10. — 418 THE SAME, FINE INDIA PROOF 1

— 5 — 419 Village Recruits, by C. Fox, *first state india proof before letters* 1

1. 1. — 420 The Same, *with the publication* 1

— 5 — 421 The Same, *unfinished;* and the Etching 2

422 Reading the Will. The Etching 1 — 2. 6

423 Village Politicians, by Raimbach, *first india proof*; and the Etching 2 6. 17. 6

424 Distraining for Rent, *first india proof* 1 4. — —

425 The Same, india proof, *in the second state* 1 — 14 —

426 Sir David Baird finding the Body of Tippoo Saib, by Burnet, *first india proof, and an unfinished impression* 2 — 11 —

427 A large Etching, by Reynolds, of the Village Politicians, *never finished or published* 1 — 5 —

428 The Village Festival, by E. Smith, *first india proof before any letters;* and the Etching 2 1. 15. —

429 The same Subject, by C. Lewis, *in the same states* 2 — 13 —

430 The Maid of Saragossa, by S. Cousins, *proof before any letters* 1 1. 3. —

431 Etchings of the above, *in different states* 2 — 7 —

432 John Knox preaching, by Doo, *first india proof before letters* 1 3. — —

433 Columbus, by Ryall, *first india proof before any letters* 1 1. 14. —

434 The Same, *with the artist's name;* and the Etching 2 1. 10. —

435 The Chelsea Pensioners, by Burnet, *first state, india proof before any letters* 1 3. 1. —

436 The Same, *proof with the letters* 1 1. — —

THE WORKS OF SIR EDWIN LANDSEER, R.A.

437 The Mantilla, by J. H. Robinson, *first india proof* 1 — 11 —

438 The Naughty Boy, by W. Finden, *first india proof before any letters;* with the Etching, and another impression more advanced 3 — 18 —

439 Little Red Riding Hood, *india proof before letters* 1 3. — —

440 The Rat Hunt, by T. Landseer, *india proof before any letters* 1 — 19 —

441 The Twa Dogs, by Gibbon, *first india proof* 1 2. 4. —

442 Jack in Office, by Gibbon, *first india proof,* with the Etching 2 1. 10. —

443 Twelfth Night, by J. H. Robinson, *first india proof* 1 — 7 —

444 Interior of a Highlander's Cottage, by W. Finden, *beautiful touched proof before any letters, with the painter's initials* 1 — 15 —

445 A Scene from Quentin Durward, by R. Graves, *first india proof;* Browsing, by C. Lewis, &c. 3 1. 10. —

446 The Highland Breakfast, by Gibbon, *proof before any letters; very rare* 1

447 The Same, *first proof, with the artist's name, on india paper* 1

448 The Whiskey Still, *fine proof on india paper before any letters, with the painter's autograph* 1

449 The Abercorn Children, by S. Cousins, *proof before letters, and before the corners were rounded* 1

450 Suspense, by Gibbon, *first india proof* 1

451 The Blood Hound, by T. Landseer, *first india proof* 1

452 The Fisherman's Daughter, and The Falconer's Son, the Etchings, by Chevalier and William Finden 2

453 The Same, *fine india proofs before letters* 2

454 The Hawks, by Charles Lewis, the Etchings 2

455 The Same, *fine india proofs before any letters* 2

456 A Distinguished Member of the Humane Society, by T. Landseer, *fine proof before the letters* 1

457 Horses at the Well, by Watt, *proof before any letters* 1

458 Portrait of the Queen and two Children, by S. Cousins, *unfinished proof* 1

459 The Same, india proof before any letters 1

461 Bolton Abbey in the Olden Time, by Samuel Cousins, most brilliant first proof 1

462 "Not caught yet," by T. Landseer, *india proof before any letters* 1

463 The Lassie herding Sheep, by C. Lewis, *first india proof before any letters* 1

464 The Same, the Etching 1

465 The Stone Breaker's Daughter, by Burnet, *fine proof before any letters* 1

466 The Etching of the same 1

467 The Retriever, by C. Lewis, *most brilliant proof before any letters* 1

468 Wild Duck and Mallard, by T. Landseer, *fine india proof before any letters* 1

469 The Highland Drovers, by Watt, *fine india artist's proof (the earliest state)* 1

470 The Etching of the same 1

471 Another 1

472 The Sentinel, by T. Landseer, *india proof before any letters* 1

473 The Etching of the same 1 — 5 —

474 The Return from Hawking, *india proof before any letters* 1 7. 2. 6

475 Shoeing the Horse, by C. Lewis, *india proof before any letters* 1 4. 10. —

476 The Cover Hack, by C. Lewis, *india proof before any letters* 1 1. 2. —

477 The Cat's Paw, by C. Lewis, *fine proof before any letters* 1 3. 10. —

478 The Etching of the same 1 — 14 —

479 Hawk Trainer, by J. Burnet, *first india proof before any letters; only two impressions taken in this state* 1 1. 6. —

480 The Challenge, by J. Burnet, *india proof before any letters* 1 11. —. —

481 The Sanctuary, by C. Lewis, *india proof before any letters* 1 10. 10. —

482 The Etching of the Challenge 1 — 7 —

483 Harvest in the Highlands, by Willmore 1 — 10 —

484 A Dialogue at Waterloo, by Atkinson, *india proof before any letters* 1 5. 10. —

485 The Cat's Paw, *small india proof before any letters;* Vignette to "Waverley," by Raddon, *same state* 2 — 15 —

VARIOUS.

486 "Sherry, Sir," after Frith, and View at Dinant, *colours* 3 — 3 —

487 Study of Trees, *in sepia*, and an Academy Figure 2 — 2. 6

488 Miscellaneous Portraits, Vignettes, &c. 19 — 1 —

BOOKS OF PRINTS.

489 Angelo's Treatise on Fencing, with Rowlandson's Broad Sword Exercise, and Mezzotinto Portrait of M. St. George 1 — 7 —

490 Gaubaud's Analysis of the Transfiguration, with Engravings *London*, 1817 — 12 —

491 Hogarth's Works, in a volume, *bound in russia*, 186 *plates*, *good impressions* 10. 10. —

492 Harding's Ancient Historical Portraits, *proofs* 15 parts 1. 12. —

493 Margaret, Countess of Lennox; Henrietta, Duchess of Orleans; Philip and Mary; Sir Thomas Meautys, with Descriptive Letterpress, *large paper proofs, published by the Granger Society* — 4. 6

£256. 13. 0

FOURTH DAY'S SALE.

HENRY ALDEGREVER.

LOT

494 JOHN OF LEYDEN, *fine and very rare* 1

PIETRO ANDERLONI.

495 Antonio Canova, after Bossi, *proof before any letters*, and the Print 2

496 Virgin and Child with two Angels, after Titian, *unfinished proof*, and Etching 2

497 VIRGIN AND CHILD, WITH TWO ANGELS, AFTER TITIAN, *fine and first proof, rare, with the engraver's initials* 1

498 Our Saviour, with the Lamb, after Luini 1

499 HOLY FAMILY, AFTER N. POUSSIN, *rare and fine proof before any letters* 1

500 Heliodorus, after Raffaelle, *unfinished proof* 1

501 Attila, after Raffaelle, *unfinished proof* 1

502 WOMAN TAKEN IN ADULTERY, AFTER TITIAN, *proof before any letters* 1

503 MOSES AT THE WELL, AFTER POUSSIN, *étiquette proof before any letters*, with the Etching 2

504 JUDGMENT OF SOLOMON, *first india proof before any letters* 1

505 Peter the Great, *proof before letters*, and A. Canova 2

506 THE MAGDALEN SLEEPING, AFTER CORREGIO, *proof before any letters*, and the Etching 2

P. AUDOUIN.

507 JUPITER AND ANTIOPE, AFTER CORREGIO, *fine proof before any letters* 1

BARBARI, JACQUES.

(MASTER OF THE CADUCEUS).

508 THE HOLY FAMILY, WITH ELIZABETH AND ST. JOHN, SEATED IN A LANDSCAPE, *fine and rare* (*B.* 7, *n.* 4.) 1

BARTOLOZZI, FRANCIS.

509 Abraham and Lot, after Zuccarelli, *fine proof before any letters* 1 — 2 —

510 Head of the Virgin, after Carlo Dolce, *fine proof* 1 — 6 —

J. P. LE BAS.

511 Peasant Woman, with a Boy and Dog, after Greuze, *proof before letters* 1 2. 12. —

BARY.

512 Admiral Vlugh, after Vandenhoof, *fine and rare proof* 1 1. 15. —

S. BAUDET.

513 Christ and the Woman of Samaria, after Villequin, *scarce proof* 1 — 8 —

BECKET.

514 Count d'Ada, the Pope's Nuncio to James II. *scarce* 1 — 13 —

C. BEGA.

515 The entire Works of this Artist, *very fine impressions, from Seguier's Collection, with some variations* 44 5. — —

B. BEHAM.

516 The Emperor Ferdinand, *first state, fine and rare* 1 2. 15. —

517 The Emperor Charles V, *fine and rare* 1 2. — —

VINCENZIO BENUCCI.

518 The Fates, after M. Angelo, *fine and first proof* 1 — 14 —

NICHOLAS BERGHEM.

519 The Three Cows reposing, *third state, fine and rare* 1 5. — —

520 The Drinking Cow, in the first state of the plate, with the artist's name etched, fine and extra rare, *from the Debois Collection* 1 20. — —

521 Four of the Set of Animals (*upright*) 1 to 4, *fine impressions* 4 1. 11. —

JACOPO BERNARDI.

522 Virgin and Child, after L. da Vinci 1 — 10. —

BETTELINI.

523 La Vierge au Candelabre, after Raffaelle, *proof before any letters* 1

524 Mary Magdalen in the Desert, *fine proof before any letters* 1

525 The Same, after Schidone, *fine india proof before any letters* 1

526 The Virgin and Child in the Clouds, with St. John and St. Jerome, after Corregio, *proof before any letters* 1

CHARLES BERVIC.

527 St. John in the Wilderness, after Raffaelle, *fine proof* 1

528 Rape of Dejanira, after Guido, *fine and brilliant proof before any letters, in the first state* 1

FERDINAND BOL.

529 Old Man in a velvet cap, *very fine* 1

530 Abraham's Sacrifice, *fine and scarce* 1

MICHAEL BISI.

531 Portraits of Franklin, Locke, Shakespeare, and Raffaelle, *proof before any letters* 4

532 Venus and Cupid, after Appiani, *proof before any letters* 1

B. BISCAINO.

533 The Nativity, *fine and rare, before Damon's address* 1

534 Finding of Moses 1

535 The Adoration of the Kings 1

A. BLANCHARD.

536 Head of Our Saviour, after Paul Delaroche *first india proof before any letters* 1

537 Portrait of Murillo, *fine first proof before all letters* 1

538 Holy Family, after Bouchat, *fine india proof before any letters* 1

539 St. Theresa, after Murillo, *india proof before any letters* 1

A. BLOOTELING.

540 Diana, after Vanloo 1 — 15 —

541 MARQUIS DE MIRABEL, AFTER VANDYCK, FINE AND RARE PROOF 1 2. 2. —

542 NATHANIEL HIGHMORE, *proof, very rare, from Strawberry Hill* 1 1. 6. —

543 HIERONYMUS VAN BEVERNINGCK, *fine and rare proof before any letters* 1 1. 1. —

544 CORNELIUS VAN TROMP, AFTER LELY, A MOST SPLENDID IMPRESSION 1 1. 15. —

545 Another Impression, with the Engraver's Drawing 2 1. 14. —

546 PRINCE RUPERT, A MOST RARE AND BEAUTIFUL PROOF 1 10. 10. —

MAURICE BLOT.

547 THE JUDGMENT OF PARIS, AFTER VANDERWERF, *fine proof* 1 2. 2. —

B X R.

548 THE WOMAN TAKEN IN ADULTERY, *very curious and rare; from Mr. Davenport Bromley's Collection* 1 20. —. —

B. M.

549 THE DESCENT FROM THE CROSS, *very curious and rare, not mentioned in Bartsch; from Mr. Davenport Bromley's Collection* 1 6. 6. —

DE BOISSIEUX.

550 Etchings of Landscapes, *in the first states* 6 — 18 —

551 The Forest, *very fine* 1 — 6 —

BOLSWERT.

552 HERODIAS WITH THE HEAD OF ST. JOHN, AFTER RUBENS, BRILLIANT AND RARE PROOF 1 6. 10. —

GIULIO BONASONE.

553 ALEXANDER AND ROXANA, *fine and rare, from the Bernard, Hibbert, and Esdaile Collections* 1 1. 3. —

554 The Birth of St. John, *fine* 1 — 10. —

555 The Horse of Troy, *from Mr. Davenport Bromley's Collection* 1 — 9 —

556 Circe transforming the Companions of Ulysses, after Parmegiano 1

557 The Portrait of Raffaelle, *first state, fine* 1

558 The Virgin weeping over the Saviour, after Raffaelle, *fine and rare* 1

559 The Creation of Eve, after Michael Angelo, brilliant and rare impression before the plate was cut 1

JOHN BOTH.

560 The Muleteer, *first state, very fine and rare* 1

PETER BOUT.

561 The Huntsman, *very fine and rare* 1

562 The Fish Market, the pure Etching, *from the Baron Verstolk's Collection, most rare* 1

B. BREEMBERG.

563 A Landscape, with ruins and figures, *very rare; not mentioned by Bartsch; only four other impressions are supposed to exist* 1

564 Joseph distributing Corn in Egypt, *in two sheets, very fine and scarce* 1

BRIDOUX.

565 La Joconde, after L. da Vinci, *proof before any letters* 1

*** "Cette planche appartient au Ministere des Beaux Arts, et n'a jamais été publieé."

566 The Miraculous Conception, after Murillo, *fine india proof before any letters* 1

JOHN BROWNE.

567 The Waggoner, after Rubens, *proof before any letters;* and a Landscape, after Poussin, *proof* 2

568 The Watering Place, after Rubens, *fine proof* 1

569 St. John preaching in the Wilderness, after S. Rosa, *fine proof,* with the Etching 2

570 Philip baptizing the Eunuch, after Both, *fine proof,* with the Etching 2

571 The Waggoner, after Rubens, *fine proof* 1

VINCENZIO DELLA BRUNA.

572 Virgin and Child, after Coreggio, *fine proof before any letters* 1 — 16 —

573 The Sybil, after Domenichino, *india proof before any letters* 1 — 12 —

JACQUES CALLOT.

574 THE GREAT TREE, *fine proof, rare* 1 1. — —

GIULIO CAMPAGNOLA.

575 A CHILD PLAYING WITH CATS, *a charming composition; not described by Bartsch; from the Wilson Collection, copied in his Catalogue;* PERHAPS UNIQUE 1 36. — —

576 A NAKED FEMALE SLEEPING, *fine and scarce; undescribed; from the Esdaile and Davenport Bromley Collections* 1 8. — —

JACOPO CARAGLIO.

577 The Battle with the Shield and Lance, after Raffaelle, *printed on blue paper* 1 — 6 —

P. C. CANOT.

578 The Ford, after Berghem, *fine proof,* and Etching 1 — 7 —

579 The Set of Sea Views, after Vandevelde, *fine proofs* 2 — —

S. CARMONA.

580 A Child seated, after Rubens, *proof before any letters* 1 1. 2. —

P. CARONNI.

581 The Empress Catherine; Alfred; King of Prussia; &c. *first proofs* 5 — 11 —

AGOSTINO CARACCI.

582 Christ on the Cross, after Paul Veronese 1 — 6 —

583 THE SET OF THE APOSTLES, *fine and scarce, from the Valois and Sykes' Collections* 5 1. 15 —

584 The Holy Family seated on the steps of the Temple, with St. Anthony, after Paul Veronese, *fine* 1 — 12 —

585 THE PORTRAIT OF TITIAN, IN THE FIRST STATE, MOST BRILLIANT AND RARE, *from the Debois Collection* 1 17. 10. —

ANNIBALE CARACCI.

586 The Holy Family with St. Joseph reading, 1590 1

587 The Holy Family, The Saviour with a Bird, *fine and rare* 1

588 Christ crowned with thorns, *before the address, fine and rare* 1

589 The Dead Christ (Caprarola), *with the address of Van Aelst* 1

CLAESSENS.

590 La Femme Hydropique, after Gerard Douw, india proof before any letters 1

591 The Nursery, after Gerard Douw, very rare, proof before the border 1

COLLYER.

592 The Village Festival, after Teniers, *proof before letters* 1

SAMUEL COUSINS, R.A.

593 Master Lambton, after Lawrence, *first proof, with the painter's publication, fine and rare* 1

COUSIN.

594 The Assumption of the Virgin, after Murillo, *proof on india paper before any letters* 1

J. COUVAY.

595 Mary Queen of Scots, with view of her Execution, *fine* 1

DALCO.

596 Our Saviour, after A. Del Sarto, *proof before any letters* 1

597 Christ on the Cross, after Guido, *first proof before any letters*, and the Etching 2

598 The Same, *in the same state* 1

CORNELIUS VAN DALEN.

599 The Duke of Gloucester, after Lutwychs, *fine proof* 1

600 Boccaccio after Titian, *proof* 1

D. DANCKERTS.

601 Landscape, after Berghem, *fine* 1

DAULLÉ.

602 Charles Edward, the Young Chevalier, *fine and scarce* 1 1. 2. —

C. DAVID.

603 The Bagpiper, called the Duke of Buckingham, *scarce* 1 — 15 —

W. DELFT.

604 The Portrait of Mirevelt, after Vandyck, *fine proof* 1 — 13 —

605 Another, *in the same state* 1 — 13 —

606 Dudley Carleton, Earl of Dorchester, *fine* 1 — 9 —

AUGUSTIN BOUCHER DESNOYERS.

607 The Visitation, after Raffaelle, *fine india proof* 1 5 — 5 —

608 La Vierge au Poisson, after Raffaelle, *very fine and rare india proof* 1 11 — 11 —

609 La Vierge au Berceau, after Raffaelle, *fine proof, on plain paper* 1 4 ——

610 La Belle Jardinière, after Raffaelle, *scarce and fine proof* 1 11 — 11 —

611 St. Catherine, from the picture in the National Gallery, fine india proof before any letters or border; perhaps unique 1 7 ——

612 La Vierge au Voile, after Raffaelle, *fine and rare india proof* 1 12 — 12 —

DE DEYSTER.

613 The Deluge, finely etched, undescribed by Bartsch, very rare 1 1. 5. —

614 St. Jerome, fine and scarce, *undescribed* 1 3. 10. —

DESCLAUX.

615 Neapolitan Fishermen, after Leopold Robert, *india proof before any letters, fine and scarce* 1 — 18 —

DIEN.

616 Raffaelle and Perugino, from the Fresco of the School of Athens 1 — 6 —

DIETRICY.

617 The Quack Doctor, and the Knife Grinder, *fine, full margins* 2 1. 5. —

MASTER OF THE DIE.

618 The Naval Combat, *fine; from Mr. Esdaile's Collection* 1

619 A subject from Raffaelle's Cupid and Psyche, *fine proof, not appertaining to the set* 1

620 The Gladiators, after Giulio Romano 1

GEORGE DOO.

621 Baron Cuvier, after Pickersgill, *first india proof* 1

622 Ecce Homo, after Coreggio, *india proof before any letters* 1

623 Lord Eldon, after Sir Thos. Lawrence, *first india proof* 1

624 Girl with flowers, after Lawrence, *first india proof* 1

625 Our Saviour with St. Peter, after Caracci, *proof before letters* 1

626 THE CALMADY CHILDREN, AFTER LAWRENCE, *fine india proof before letters* 1

H. DUPONT.

627 PETER THE GREAT, AFTER DELAROCHE, *first india proof before any letters* 1

628 THE HEMICYCLE DE L'ÉCOLE DES BEAUX ARTS, AFTER DELAROCHE, FIRST INDIA PROOF BEFORE ANY LETTERS 3

629 EARL OF STRAFFORD GOING TO EXECUTION, AFTER DELAROCHE, *india proof before any letters* 1

630 The Same, *india proof, with letters, unpublished state* 1

ALBERT DÜRER.

631 ST. GENEVIEVE, MOST BRILLIANT IMPRESSION, VERY RARE; *from the Debois' Collection* 1

632 ST. JEROME IN THE DESERT, VERY BRILLIANT AND RARE; *from the D. Bromley Collection* 1

633 THE NATIVITY, MOST BRILLIANT AND RARE; *from the Buckingham and D. Bromley Collections* 1

634 RAPE OF AMYMONE, *very fine; from the Mariette and Debois Collections* 1

635 THE GREAT FORTUNE, *very fine; from the Debois Collection* 1

636 LAZINESS, *very fine* 1

637 THE VIRGIN AND CHILD WITH A PEAR, *very brilliant impression, with large margin* 1

638 The Virgin suckling the Infant Saviour (B. 45) *very fine and scarce* 1

CORNELIUS DUSART.

639 The Renowned Shoemaker, *proof before letters, fine and rare* 1 — 1. 6. —

640 The Drunken Couple, *fine and scarce* 1 — 7 —

641 The Violin Player, *fine and scarce* 1 — 2. 2. —

642 The Village Feast, *fine, first state* 1 — 1. 12. —

643 Another impression 1 — 7 —

RICHARD EARLOM.

644 Sir Thomas Chaloner, after Vandyck, *fine proof* 1 — 11 —

645 Sir Christopher Wandesford, after Vandyck, *fine proof before any letters* 1 — 14 —

646 The Blacksmith's Shop, after Wright of Derby, *fine proof* 1 — 2. 10. —

647 Fruit and Flower pieces, after Van Huysum, *proofs in the first state; from Mr. Harman's Collection* 2 — 6. 15. —

648 An Assembly of Birds, after Mario da Fiori, *fine and brilliant proof before any letters* 1 — 1. 6. —

649 Another, *proof, with the arms, very fine* 1 — 9 —

650 David and Abishag, after Vanderwerf, *fine proof* 1 — 12 —

651 A Fruit piece, with figures, after Rubens, *fine proof before the letters* 1 — 1. 7. —

652 The Iron Forge, after Pether, *proof before any letters* 1 — 1. —. —

653 The Finding of Cyrus, Dog and Horse, after Vandyck and Wyck, *proofs*, &c. 6 — 12 —

654 Lioness and Boar, after Rubens, *fine proof* 1 — 4 —

655 The Etchings of the Market pieces 4 — 2 —

GERARD EDELINCK.

656 Israel Sylvestre, after Le Brun, *proof, fine and scarce* 1 — 4. —. —

657 Nathaniel Dilgerus, *very fine and scarce* 1 — 14 —

658 John Dryden, after Sir Godfrey Kneller, *scarce and fine* 1 — 11. 10. —

659 M. de Boonen, *proof*, &c. 4 — 1. 7. —

660 Moses with the Tables of the Law, after Philip de Champagne, *very fine* 1 — 1. 10. —

£492. 5. 6

FIFTH DAY'S SALE.

E. EICKENS.

LOT

661 Our Saviour enthroned, with saints in adoration, after Bargas, *india proof before any letters* 1

ELSTRACKE.

662 THOS. HOWARD, EARL OF SUFFOLK, *sold by Compton Holland, very fine and scarce* 1

ESTEVE.

663 MOSES STRIKING THE ROCK, AFTER MURILLO, *first india proof before any letters, very rare* 1

JOHN EVELYN.

664 Portrait of Dobson the Painter 1

665 Another impression 1

WILLIAM FAITHORNE.

666 GEORGE RUDOLPH WECKERLIN, *very fine and scarce* 1

667 CATHERINE, QUEEN OF CHARLES II, IN THE DRESS SHE WORE ON ARRIVING FROM PORTUGAL, VERY FINE AND RARE, AND IN SPLENDID CONDITION 1

668 ENDYMION PORTER, AFTER DOBSON, *brilliant impression* 1

669 William Cowley, *the bust, fine* 1

670 Another impression, *fine* 1

671 John Bulwer, *fine* 1

672 JOHN BULWER, MOST BRILLIANT AND RARE PROOF; *from Strawberry Hill* 1

673 MARY, PRINCESS OF ORANGE, AFTER VANDYCK, *very fine and scarce* 1

674 JOHN, VISCOUNT MORDAUNT, MOST BRILLIANT, AND VERY RARE 1

675 John Lamotte, *fine proof*, and one *with the letters* 2

676 Oliver Cromwell, small oval, with medallions at the corners, *fine and scarce* 1 — 2. 4. —

677 HENRY, EARL OF HOLLAND, MOST BRILLIANT AND RARE 1 — 2. 10. —

678 JAMES, EARL OF PERTH, *very fine, and extra rare* 1 — 4. 10. —

679 SIR HENRY SPELMAN, *very brilliant proof* 1 — 3. —. —

J. FALCK.

680 Rupert Douglas, *very fine* 1 — 2. 10. —

681 ALEXANDER OXENSTIERN, *the square plate, proof*, and the oval one 2 — 4. —. —

FELSING.

682 THE MARRIAGE OF ST. CATHERINE, AFTER COREGGIO, *proof before any letters, with the engraver's autograph, fine and scarce* 1 — 2 — 15 —

683 CHRIST IN THE GARDEN, AFTER C. DOLCE, *first proof before any letters, fine and rare* 1 — 12 —

684 The same, *proof with name*, and two unfinished impressions 3 — 2

685 Christ bearing his Cross, after Crespi, *unfinished proofs* 2 — 2

686 THE MARRIAGE OF ST. CATHERINE, AFTER COREGGIO, *proof with artist's name, and autograph of the engraver* 1 — 1 — 17 —

687 LA MADONNA DEL TRONO, AFTER A. DEL SARTO, FIRST PROOF BEFORE INSCRIPTION, *and two unfinished proofs* 3 — 1 — 8 —

688 THE SAVIOUR, after L. DA VINCI, FIRST PROOF ON INDIA PAPER, WITH THE REMARK, *fine and scarce* 1 — 6

689 Another, *proof before letters;* and the Etching 2 — 6

690 GENEVIEVE, AFTER STEINBRUCK, *fine and rare proof before any letters or border* 1 — 2 — 15 —

691 HOLY FAMILY, AFTER OVERBECK, *fine india paper proof before any letters* 1 — 2 — 5 —

692 SAPPHO, *fine india paper proof before any letters* 1 — 3 — 3 —

FICQUET.

693 Portraits of Voltaire, J. J. Rousseau, La Fontaine, J. B. Rousseau, *scarce proofs* 4 — 5. 15. —

W. FINDEN.

694 Lord Byron, after Saunders, *india proof before letters* 1 — 3. 6

JAMES FITTLER.

695 Spanish Officer, after Rubens, *india proof* 1

I. DE FREY.

696 Heads, after Rembrandt, *fine proofs* 3

JACOB FOLKEMA.

697 Frank Von Borselen; and the Duchess of Gloucester 2

JO. FOLO.

698 Echo, and Iris, after Head, *india proofs* 2

FONTANA.

699 Christ before Pilate, after Honthorst, *proof before letters* 1

F. FORSTER.

700 La Vierge de la Maison d'Orleans, after Raffaelle, *india proof before letters* 1

701 Vierge a la Legende, after Raffaelle, *first india proof before any letters* 1

702 The Graces, after Raffaelle, *proof before any letters; with the Etching* 2

703 La Vierge au bas-relief, after L. da Vinci, *fine proof, with artist's name* 1

704 La Maitresse du Titien, after Titian, *fine impression, before the Address of Artaria* 1

705 Raffaelle's Portrait when young, *first proof on india paper, with the white tablet* 1

706 The Same, *proof with letters* 1

707 The Same, *unfinished* 1

708 Albert Dürer, *proof before any letters, with the remark, the inscription on the background in white* 1

709 The Same, *with the remark, but the inscription strengthened, with the engraver's autograph* 1

710 Another, *in the same state* 1

711 Another, *with Forster's name, and with the white shirt* 1

J. FRANCISQUE (MILÉ.)

712 A Romantic Landscape, with figures—The Flight into Egypt, *proof with fine margin, perhaps unique* 1

FRANÇOIS.

713 NAPOLEON CROSSING THE ALPS, AFTER P. DELAROCHE, *the first state, india proof before any letters* 1

714 THE PORTRAIT OF TITIAN, *fine india proof before any letters, only two printed in this state* 1

715 THE MOTHER, AFTER P. DELAROCHE, *first and fine india proof before any letters* 1

716 THE ROYAL CHILDREN IN THE TOWER, AFTER P. DELAROCHE, *proof on india paper before any letters* 1

GANDOLFI.

717 THE HOLY FAMILY, WITH THE MAGDALEN AND ST. JEROME, AFTER CORREGIO, *india proof before any letters* 1

718 ST. CECILIA, AFTER RAFFAELLE, *in the same state* 1

GIOVITA GARAVAGLIA.

719 BEATRICE CENCI, AFTER GUIDO, FINE AND BRILLIANT INDIA PROOF BEFORE ANY LETTERS, RARE; with Etchings 3

720 Holy Family's Repose in Egypt, after Raffaelle, *proof* 1

721 Madonna di Guido Reni, *fine impression* 1

722 DAVID WITH THE HEAD OF GOLIATH, AFTER GUERCINO, *fine india proof before any letters;* with the Etching 2

723 HAGAR AND ISHMAEL, AFTER BAROCCIO, *first proof before any letters;* with the Etching 2

724 MADONNA DELLA SEDIA, AFTER RAFFAELLE, *first proof before any letters, fine and very rare* 1

725 The Same, *in an unfinished state, the Head of the Saviour only finished* 1

726 Charles V.; A. Scarpa; Charlemagne; Boccaccio, and Linnæus, *proof* 5

727 ASSUMPTION OF THE VIRGIN, AFTER GUIDO, *fine india proof before any letters.*—(This plate was left unfinished at Garavaglia's death, finished by Anderloni) 1

728 THE SAME, *with the white key, plain proof before any letters, very rare* 1

729 An Unfinished Proof of the above 1

GAYWOOD.

730 MADAM KILLIGREW, AFTER VANDYCK, *scarce and fine print* 1

731 EARL OF STRAFFORD, in Armour, after Vandyck, *fine and rare* 1

CLAUDE GELÉE (LORRAINE.)

732 SHEPHERD AND SHEPHERDESS CONVERSING, FIRST STATE, FINE AND VERY RARE 1

733 THE VILLAGE DANCE, *second state, fine and rare, from the Valois collection* 1

734 THE BRIGAND, *third state, fine and rare* 1

735 A LANDSCAPE, WITH CATTLE PASSING OVER A BRIDGE; TO THE LEFT A LARGE TREE, BRANCHING OFF BEYOND THE CENTRE OF THE PLATE, UNDER WHICH ARE TWO MEN, ONE OF THEM SKETCHING, *from the Wells, Seguier, and Stewart collections* 1

*** THIS CURIOUS ETCHING IS UNDESCRIBED, AND MOST PROBABLY UNIQUE.

GEORGE GHISI.

736 The Last Supper, after Lombardo, *fine, from the Esdaile and D. Bromley collections* 1

737 The Meeting of Mary and Elizabeth, after Salviati, *very fine, before the address, from the D. Bromley collection* 1

J. B. GHISI.

738 The Battle between the Greeks and Trojans, after Julio Romano, *first state before the address, from D. Bromley's collection* 1

ADAM GHISI.

739 Killing the Pig, *from the antique, fine* 1

740 The Flagellation, after Michael Angelo, *fine, from the D. Bromley and Esdaile collections* 1

GIRARD.

741 Angel Gabriel, after Delaroche, *proof before letters* 1

GIRARDET.

742 The Pietà, after A. Del Sarto, *first proof before letters* 1 — 10 —
743 Cupid and the Centaur, from the Antique, *india proof before any letters* 1 — 3 —

A. GLOCKENTON.

744 Christ bearing his Cross (copied from Martin Schoen), *fine and rare* 1 1. 17. —

GODEFROY.

745 The Battle of Austerlitz, after Carle Vernet, *fine proof, with the remark, before any letters* — 11 —

H. GOLTZIUS.

746 The Boy and Dog, *very fine and rare* 1 8. — —
747 The Dead Saviour on the Virgin's Lap, *very fine* 1 1. 14. —

GOTTSCHILD.

748 St. John the Baptist, after Genario, *proof before any letters* 1 — 6 —

COUNT GOUDT.

749 The Set of Landscapes and Figures, after Elsheimer, very fine 2. 16. —

R. GRAVES.

750 Lord Byron, after Phillips, *india proof before letters* 1 2. 16. —

V. GREEN.

751 Sir Thomas Wharton, after Vandyck, *proof before any letters* 1 — 14 —

GRIBELIN.

752 The Set of the Cartoons, at Hampton Court, *very fine impressions* 8 3. 3. —

GRONSVELT.

753 Madame Anne Kirke, after Vandyck, *fine* 1 — 5 —
754 Disciples at Emmaus, after P. Veronese 1 — 6 —

J. HALL.

755 Clement IX., after C. Maratti, *fine proof* 1

756 Penn's Treaty with the Indians, after West, *fine proof before any letters* 1

JAMES HEATH.

757 Titian's Daughter, after Titian, *fine india proof* 1

CHARLES HEATH.

758 A Gentleman of the Court of Charles I, after Vandyck, *fine india proof* 1

W. DE HEUSCH.

759 The Great Goatherd, a beautiful and most rare Etching 1

HIRSCHVOGEL.

760 The Massacre of the Innocents, after Raffaelle 2

C. HODGES.

761 The Head of our Saviour (*life size*), after Guido, *proof before any letters* 1

762 The Ship Builder and his Wife, after Rembrandt, *fine* 1

WILLIAM HOGARTH.

763 His Portrait as Serjeant Painter to His Majesty, *with the Head of the Comic Muse white* 1

764 Hogarth's Head, touched by himself, *a unique state* 1

*** Note of Mr. E. Forest—"Head of W. Hogarth, touched up by himself, on a proof given me by Mrs. Hogarth."

765 Gulielmus Hogarth, *se ipse Pinxit et Sculpsit*, 1749 *very fine and scarce* 1

766 The altered Plate, "The Bruiser Churchill," *first state, very fine* 1

767 The Election Pieces, *very fine, first state* 4

768 The March to Finchley, (The Sunday Print), *a brilliant and rare impression* 1

769 The Harlot's Progress, *first state with large margins* 6 — 6. — —

770 The Marriage a la Mode, *very fine, first state* 6 — 11. — —

771 Henry VIII. and Anne Boleyn, proof before any letters 1 — 3. 5. —

772 Midnight Modern Conversation, *first state, very fine* 1 — — 19 —

773 Beer Street (with the Frenchman), and Gin Lane, *both very fine* 2 — — 17 —

774 Strolling Actresses in a Barn, *first state, very fine* 1 — 1. — —

775 The Rake's Progress, *very fine, with large margins* 8 — 3. — —

776 The four Stages of Cruelty, *fine* 4 — — 3 —

777 Another Set, *on thin paper, very fine* 4 — — 6 —

778 Roast Beef of Old England, *fine;* and Henry VIII, and Anne Boleyn 2 — — 2 —

779 The Four Times of the Day, *first state, very fine, with large margins* 4 — 11. — —

780 The Set of the Apprentices, first state (Goodchild and West), *very fine* 12 — 3. 3. —

781 The Bathos, a Tail Piece, *fine* 1 — — 2. 6

782 Another impression, *very fine, with large margin* 1 — — 5 —

783 The Five Orders of Perriwigs, *first state, before the "e" in advertisement* 1 — — 18 —

784 The Times, *plates* 1 *and* 2, *first states* 2 — — 7 —

785 The Country Inn Yard ("No old Baby,") *very fine* 1 — — 7 —

786 Simon Lord Lovat, *first state (before "Price One Shilling"), fine and rare* 1 — 4. 10. —

787 Moses and Pharaoh's Daughter, and Paul before Felix, with the lines by the Rev. J. Wharton, *both very fine* 3 — — 3 —

788 The Distressed Poet and Enraged Musician, *very fine, first states, with large margins* 2 — 4. 4. —

789 The Distressed Poet, *first state, with Pope thrashing Curll, very fine* 1 — 2. 8. —

790 The Bench, *first state, very fine* 1 — — 9 —

791 The Same, *second and third states* 2 — — 6 —

792 The Sleeping Congregation, *first state, very fine* 1 — — 11 —

793 Another, *in the same state* 1 — — 10 —

794 Another 1 — — 11 —

795 Paul before Felix, the Etching, the Receipt for the two Prints of Moses and Pharaoh's Daughter, with the painter's autograph and seal 1 — 4. — —

796 Another, *in the same state* 1 — 3. 7. —

797 ÆNEAS IN A STORM, *fine and scarce* 1

798 THE RECEIPT FOR THE ELECTION ENTERTAINMENT, with the autograph 1

799 THE COLLEGE EXAMINATION, *first state, "Datur Vacuum," in manuscript, fine and rare* 1

800 COLUMBUS, Receipt for "The Analysis of Beauty," WITH AUTOGRAPH AND SEAL 1

801 THE MYSTERY OF MASONRY, *before the address, very fine, and one with the address* 2

802 The Punishment of Gulliver, *first state, scarce,* and the altered Plate 2

803 The Farmer's Return (the original Plate); The Battle of the Pictures; Hogarth's House at Chiswick, *proof;* and an Impression taken from a Counter in the shape of a Fish 4

804 Book Plates etched by Hogarth 6

805 THE PARISH CHURCH OF ECTON, with Portrait of John Palmer, *fine and scarce* 1

806 GARRICK IN THE FARMER'S RETURN, *fine proof* 1

807 SARAH MALCOLM, *fine and scarce* 1

808 HOGARTH'S BOOK PLATE, with his Portrait, by Chambers 2

809 PORTRAIT OF HUGGINS, engraved by Major, *scarce* 1

810 THE ALTAR PIECE OF ST. CLEMENT DANES (the original plate), *printed on blue paper, very rare* 1

811 The Weighing-House, and the Frontispiece to Kirby's Perspective 2

812 Impression from a Silver Waiter, in the possession of Sir Gregory Page, *only* 25 *impressions printed* 1

813 DRAWINGS IN INDIAN INK, BY HOGARTH, about the year 1720, including PORTRAITS OF POPE, DR. ARBUTHNOT, ADDISON, STEELE, M. FOLKES, COUNT VIVIANI, AND DANIEL BUTTON, *formerly in the possession of M. Brent, with the facsimiles* 8

814 Frontispiece to Kirby's Perspective, by Woollett; The Politician; Frontispiece and Tail-piece to the Catalogue of Pictures, &c. 5

815 Sophonisba, by Smith, Dunkarton, &c., *proofs, &c.* 5

816 Copies, various, and curious Caricatures relating to Hogarth 36

817 John Broughton, by Ross, and View in St. James's Park, *private lithographs of Mr. Willett;* Beggar's Opera, Sancho's Feast, The Stay Maker and Companion, *proofs* 7

818 The Indian Emperor, a Pair—Resurrection of Christ, by Jenner, &c. 3 — 2. 6

819 The Lady's Last Stake, *proof before any letters*, with the Etching 2 — 5 —

820 The same, *fine proof on india paper before any letters* 1 — 2 —

821 The Same, *in the same state, but on plain paper* 1 — 1 —

822 The Same, *proof with the letters* 1 — 1 —

823 The Same, *lettered impression* 1 — 1 —

WENCESLAUS HOLLAR.

824 The Seasons, represented by whole length figures of English ladies, with Views of London, &c. in the back ground *very fine and scarce* 4 8 — 8 —

825 Edward V. praying with his Patron Saints, Holy Family, after P. del Vaga, and View of Canterbury 3 — 5 —

826 The Royal Exchange, London, *first state, fine and rare* 1 9. 10. —

827 View of London before the Fire, *fine and scarce* 1 1. 12. —

828 Emblematical Representation of the Peace between Spain and the Low Countries, after C. Schut, *fine proof before any inscription, very rare* 1 — 2. 6

829 Hugh Lupus, Earl of Chester, in Parliament, *very fine and scarce* 1 1. 10. —

830 Rev. Richard Bernard, *very fine* 1 — 2. 6

831 Sir William Dugdale, *very fine* 1 — 13 —

832 Alderman Abel, *very rare and fine* 1 3. 15 —

833 Francis Battaglia, the Stone Eater, *fine and rare* 1 3. 15 —

834 Charles I. in a high crowned hat, after Vandyck, and Henrietta Maria, *both fine* 2 1. 1. —

835 Mary, Queen of Scots, *very fine* 1 2. 2. —

836 Circular Prints of Henry VIII, and Anne Boleyn 2 — 5 —

837 Philip, Earl of Pembroke, after Vandyck, *first state, very fine and rare* 1 6. — —

838 Blaise de Manfré, the Water Spouter, *fine and rare* 1 1. 11. —

839 The Earl Strafford, after Vandyck, *fine and scarce* 1 4. 5. —

840 Faith, represented by a female holding a Chalice, after Holbein, *very fine and scarce* 1 1. 16. —

841 Anne of Cleves, after Holbein, with the Counter-proof, *fine and rare* 1 1. 13. —

842 Lady Harvey, after Vandyck, proof, most rare 1 3. — —

8.— 843 HENRY HOWARD, EARL OF SURREY, AFTER HOLBEIN, MOST BRILLIANT PROOF 1 Colnaghi

1.15.— 844 The Same, *very fine and scarce, with the inscription* 1 Do

21.—.— 845 MARY, PRINCESS OF ORANGE, AFTER VANDYCK, UNFINISHED PROOF, UNIQUE 1 Do

32.11.— 846 LADY SHIRLEY, UNFINISHED PROOF, UNIQUE 1 Do

9.—.— 847 SIR THOMAS CHALONER, AFTER HOLBEIN, VERY FINE AND SCARCE 1 Evans

9.—.— 848 THE LADY VENETIA DIGBY, AFTER VANDYCK, BRILLIANT PROOF, MOST RARE 1 Colnaghi

£614.4.0

SIXTH DAY'S SALE.

HOLLOWAY.

LOT

15— 849 The Cartoons at Hampton Court; the Etchings 7 Colnaghi

5-10 — 850 A unique set of the Cartoons, as follows:— Hollo

PAUL PREACHING AT ATHENS.
CHRIST'S CHARGE TO PETER.
PAUL AND BARNABAS AT LYSTRA.
porofs before any letters
MIRACULOUS DRAUGHT OF FISHES.
ELYMAS, THE SORCERER, STRUCK BLIND.
before effacing the etched letters.
PETER AND JOHN AT THE BEAUTIFUL GATE, *unfinished.*
DEATH OF ANANIAS, *touched proof.* 7

10/— 851 Peter and John at the Beautiful Gate, *fine india print, with dedication to "the King," unpublished state* 1 Do

HENRY HONDIUS.

2 —— 852 HIS OWN PORTRAIT, AFTER VANDYCK, *fine proof before any letters* 1 Colnaghi

HOUBRAKEN.

853 SAMUEL CLARKE, D.D., *fine proof before engraver's name* 1 1. 1. —

854 FRANCIS RUSSELL, DUKE OF BEDFORD, *fine proof with engraver's name* 1 1 — 10 —

855 QUEEN ANNE, *fine proof* 1 1 — 5 —

856 OLIVER CROMWELL, *fine proof* 1 6 - 10 —

857 GENERAL IRETON, *fine proof* 1 2 — 15 —

858 SIR W. TEMPLE, *fine proof* 1 2 - 12 - 6

859 SIR FRANCIS BACON, *fine proof before engraver's name* 1 3 - 3 —

860 JOHN, DUKE OF LAUDERDALE, *fine proof* 1 18 —

861 THOMAS CROMWELL, EARL OF ESSEX, *fine proof before engraver's name* 1 3 ———

862 Archibald, Duke of Argyle, *proof* 1 14 —

863 THOMAS, LORD COTTINGTON, *proof* 1 17 —

864 SIR EDWARD COKE, *proof* 1 2 — 15 —

865 JOHN PYM, *proof* 1 2 — 15 —

866 GEORGE, EARL OF ORKNEY, *proof* 1 15 —

867 JOHN HAMPDEN, *proof before artist's name* 1 5 — 10 —

868 SIR W. WYNDHAM, *proof* 1 12 —

869 ANN OF CLEVES, *proof* 1 1 — 10 —

870 WILLIAM III., *proof;* and the Etching 2 4 ———

871 BISHOP WAYNFLETE, *proof* 1 1 — 18 —

872 WILLIAM SHAKESPERE, *proof,* VERY FINE AND RARE 1 11 — 15 —

873 ALEXANDER POPE, *small oval proof before any letters* 1 3 — 15 —

874 Sir John Strange; M. Van Citters, and Earl of Athlone *all proofs before letters* 3 1 — 15 —

KARL DU JARDIN.

875 Portrait of De Vos, the Dutch Poet, *fine and scarce* 1 10 —

SAMUEL JESI.

876 MADONNA DELLA CASA TEMPI, AFTER RAFFAELLE *first engraver's proof before any letters* 1 2 — 4 ——

877 BENVENUTO CELLINI, AFTER VASARI, *india proof before any letters* 1 11 ——

878 The Same, *proof with artist's name* 1 1 — 10 —

879 MADONNA DELLA CATEDRALE DI LUCCA, *very fine artist's proof before any letters* 1

880 The Same, *in a similar state;* with the Etching 2

INGOUF.

881 GERARD DOUW PLAYING ON THE VIOLIN, *brilliant proof before letters* 1

882 A very fine Impression of the same 1

KELLER.

883 Les Saintes Femmes, after Scheffer, *first india proof before any letters* 1

KNOLLE.

884 Virgin and Child, after Coreggio, *first india proof before any letters* 1

N. DE LARMESSIN.

885 LA DUCHESSE DE LA VALIERE, *fine and scarce* 1

LAUGIER.

886 LE RAVISSEMENT DE ST. PAUL, AFTER POUSSIN, *first india proof before any letters* 1

ACHILLE LEFEVRE.

887 Napoleon I., after Steuben, *fine india proof before any letters* 1

888 Annunciation, after Murillo, *fine india proof with artist's name* 1

889 Virgin and Child, after Murillo, *fine proof before any letters* 1

890 Jeanne d'Arragon, after Raffaelle, *first india proof before any letters* 1

891 MIRACULOUS CONCEPTION, AFTER MURILLO, *india proof before any letters* 1

LEISNIER.

892 Marc-Antonio Raimondi, after Raffaelle, *india proof* 1

893 Another, in the same state 1

LEROUX.

894 La Vierge a L'Etoile, after Pinturicchio, *fine india proof before any letters;* and the Etching 2

895 Leda, after L. da Vinci, *fine india proof with artist's name* 1

896 La Vierge du Musée de Parme, after Coreggio, *fine india proof* 1

LUCAS VAN LEYDEN.

897 Lot and his Daughters, *fine and scarce, from the D. Bromley collection* 1

898 Adoration of the Magi, *fine and scarce* 1

899 Portrait of Lucas Van Leyden 1

900 The Magician Virgil, fine and scarce, *from the D. Bromley Collection* 1

JOHN LIEVENS.

901 Monk seated contemplating a Crucifix 1

F. LIGNON.

902 The Magdalen, after Guido, *fine india proof before any letters* 1

903 St. Cecilia, after Domenichino, *rare, artist's proof before any letters* 1

904 Portrait of Talma, after Pico, *india proof with artist's name* 1

LIOTARD.

905 Magdalen washing the Saviour's feet, after M. Ricci, *india proof* 1

GIUSEPPE LONGHI.

906 Bonaparte Crossing Mount St. Bernard, after David; the Etching, *from the Buckingham Collection, rare* 1

907 The Sposalizio, after Raffaelle, fine proof before any letters 1

908 The Emperor Francis; Dandolo; M. Angelo; George Washington; The Engraver's Portrait; Head of a Negro, &c. 6

909 MAGDALEN READING, AFTER COREGGIO, VERY FINE PROOF, SCARCE 1

910 TRIUMPH OF GALATEA, AFTER ALBANO, FINE PROOF BEFORE ANY LETTERS 1

911 *Another, in the same state* 1

912 THE ENTOMBMENT, AFTER D. CRESPI, *proof before any letters* 1

913 St. John in the Wilderness, after Annibale Carracci, *fine proof before any letters* 1

914 Children at Play, after Poussin, *fine proof before letters* 1

915 HOLY FAMILY, AFTER RAFFAELLE, *fine india proof before any letters* 1

916 Unfinished proofs of the above 2

917 REPOSE IN EGYPT, AFTER PROCACCINI, *first proof before any letters* 1

918 Napoleon, the Iron Crown on his head, *proof* 1

919 Another, in the same state 1

CHARLES LORICHON.

920 THE BRIDGEWATER MADONNA, AFTER RAFFAELLE, *fine first proof* 1

921 THE "ECCE HOMO" AFTER TITIAN, *first proof, before any letters, with the white tablet* 1

ARISTIDE LOUIS.

922 The Virgin, after Murillo, *first india proof before any letters* 1

923 NAPOLEON AT FONTAINEBLEAU, AFTER P. DELAROCHE, *first india proof* 1

924 BONAPARTE, AFTER DELAROCHE, *fine and first india proof* 1

MICHAEL LUCCHESI.

925 Moses striking the rock, after Raffaelle, *fine* 1

N. LE COMTE.

926 DANTE AND BEATRICE, AFTER SCHEFFER, *first india proof before any letters* 1

JANUS LUTMA.

927 Portraits of Lutma, Vondel, and Hooft, &c. (Opus Mallei) 4

928 Johannes Lutma Aurifex, *fine* 1

929 An Artist drawing, *John Lutma figuravit et fecit, rare* 1

JAMES M'ARDELL.

930 Sophonisba, after Coreggio, *proof before any letters* 1

931 Assumption of the Virgin, after Murillo, *fine proof, scarce* 1

932 Time clipping the wings of Love, after Vandyck, *fine proof before letters* 1

933 Finding of Moses, after Vandyck, *fine proof before letters* 1

934 St. Frances de Paul, after Murillo, *fine proof before letters* 1

MASTER OF THE CRAB.

935 VIRGIN AND CHILD SEATED, (*undescribed*), *from the Ottley Collection*, FINE AND EXTRA RARE 1

MANDEL.

936 CHARLES I, AFTER VANDYCK, FINE AND FIRST INDIA PROOF 1

937 PORTRAIT OF TITIAN, *first india proof, with the white tablet* 1

938 PORTRAIT OF VANDYCK, *first india proof with the white tablet* 1

939 THE SAVIOUR, AFTER SCHEFFER, *first and fine india proof before any letters* 1

940 Neapolitan Fisherman's Wife, after Leopold Robert, *fine and first proof before any letters* 1

941 THE ROMAN PIPER BOY, AFTER POLACK, *first india proof before any letters* 1

942 THE LITTLE GARDENERS, FIRST PROOF BEFORE ANY LETTERS, VERY RARE 1

MARCHETTI.

943 St. Margaret, Queen of Scotland, after Carlo Dolce, *proof* 1

MARTINET.

944 THE VIRGIN WITH THE BIRD, AFTER RAFFAELLE, *fine and first india proof* 1

945 La Vierge au Palmier, after Raffaelle, *first india proof before any letters* 1

946 CHARLES I. WITH CROMWELL'S SOLDIERS, *first india proof before letters* 1

947 VIRGIN AND CHILD, WITH ST. JOSEPH SEATED NEAR A PALM TREE, AFTER RAFFAELLE, *india proof before any letters* 1

MASQUELIER.

948 THE ENTOMBMENT OF OUR SAVIOUR, AFTER RAFFAELLE, *first india proof* 1

MASSARD.

949 St. Cecilia, after Raffaelle, *unfinished proof* 1

950 Napoleon, from a drawing by Bouillon, *scarce* 1

JAMES MASON.

951 Eneas landing in Egypt, and Sea View, both after Claude, *proofs* 2

ANTOINE MASSON.

952 The Grey-headed Man (*M. de Brisacier*), after Mignard, fine proof 1

953 The Count de Harcourt (*Le Cadet à la Perle*), after Mignard, *very fine* 1

ISRAEL VAN MECK.

954 The Marriage of the Virgin (33), fine and very scarce 1

955 Massacre of the Innocents (38), *fine and rare; from the D. Bromley Collection* 1

956 The Circumcision (37), *very fine and scarce* 1

957 Christ with the Doctors (39), *fine and very rare* 1

958 Decollation of St. John the Baptist (8), *fine and rare* 1

959 A very fine and perfect Set of the Passion of Christ (6 a 17), most rare 12

960 St. Gregory with attendant Saints adoring the Man of Sorrows, fine and very rare; *from the D. Bromley Collection* 1

JOHN VANDER MEER.

961 The Sheep with her lambs, *very fine and rare; from the D. Bromley Collection* 1

MELDOLLA.

962 Saint John with other Saints adoring the Saviour in the Virgin's lap, *scarce* 1

P. MERCURII.

963 Execution of Lady Jane Grey, after Delaroche, *first india proof before any letters* 1

964 COLUMBUS, *india proof before any letters* 1 1. 10. —

965 TORQUATO TASSO, *proof before any letters* 1 — 12 —

966 HARVEST HOME, AFTER LEOPOLD ROBERT, *india proof, fine and very rare* 1 3. — . —

MIDDIMAN.

967 Dancing Shepherds, after Berghem, *proof* 1 — 5 —

GIROLAMO MOCETTO.

968 THE VIRGIN SEATED, ENTHRONED, WITH THE INFANT JESUS (4), *fine and very rare; from the D. Bromley Collection* 1 17. 17. —

NICOLETTO DA MODENA.

969 THREE CHILDREN AT PLAY, ONE STANDING WITH HIS BACK AGAINST A TREE, ON WHICH IS A BANDEROLLE, *undescribed, very beautiful, and most rare; from the D. Bromley and Esdaile Collections* 1 12. — . —

BENEDETTO MANTEGNA.

970 THE ADORATION OF THE SHEPHERDS. *The Wise Men of the East, arriving by a Mountain Pass; the Virgin is seated to the left, with the Infant Saviour on her lap, St. Joseph standing against a tree, to the right, in contemplation; three Angels are in the clouds above the stable; in the foreground are several rabbits and insects;* (*undescribed*); VERY FINE AND RARE; *from the Debois Collection* 1 6. 10. —

CHARLES DE MOOR.

971 PORTRAIT OF MIERIS, *fine proof before any letters, very rare* 1 1. 3. —

£ 486. 5. 6

SEVENTH DAY'S SALE.

RAFFAELLE MORGHEN.

LOT		
972	George John Mayer, after Ettlingen, *proof*	1
973	John Volpato, after A. Kauffman, *proof*	1
974	R. Morghen, Antonio Canova, and B. Cellini	3
975	Leo X, and Machiavelli, *fine proofs*	2
976	Michael Angelo, *proof before letters*, and the Etching	2
977	St. Filippo Neri, Dante, and Leo X.	4
978	Guicciardini, Leo X, B. Cellini, *proofs*, and Dante	4
979	Louis XVIII, *proof before any letters, private plate, very rare*	1
980	The Prince of Orange, after Mirevelt, *proof*	1
981	Portraits of Morghen, Madame Morghen, &c.	5
982	Alfieri, Filangieri, Canova, Goldoni, Volta, Rossini, and Ferdinand III.	7
983	Louis XVIII, *proof, private plate;* Ferdinand IV; King and Queen of Etruria, and the Empress Catherine, *private plate, proof*	4
984	Vignettes, Gems and Book Plates, various	10
985	Lord Byron, *first artist's proof, scarce*	1
986	Dante, small oval, *proof before letters*, and a small oval profile of Tasso, *proof*	2
987	Napoleon Bonaparte, in his coronation robes, *proof, with letters*	1
988	The same, *proof, with name*	1
989	The same, *fine proof before any letters*	1
990	Lorenzo de Medici, *fine india proof, with letters*	1
991	Leonardo da Vinci, *fine and rare proof before any letters*	1
992	The same, *proof, with the letters*	1
993	Petrarch, fine and rare proof before any letters	1
994	The same, *proof before letters, but with the artist's name*, and the Etching, *fine*	2
995	The same, *proof, with the name*	1

998 ARIOSTO, *proof before letters, but with the artist's name,* and two Etchings 3

999 TASSO, *proof before letters, but with the artist's name,* and the Etching 2

998 DANTE, *proof before letters, but with the artist's name,* and the Etching 2

999 BOCCACCIO, *proof before letters, with the white book* 1

1000 The same, *proof, with letters* 1

1001 The same, *plain impression* 1

1002 Angelica and Medoro, after Matteini, *proof before letters* 1

1003 Adoration of the Shepherds, after Mengs, *proof* 1

1004 APOLLO AND THE MUSES, AFTER MENGS, *proof before any letters* 1

1005 DIANA HUNTING, AFTER DOMENICHINO, *proof before any letters* 1

1006 The Horn Book, after Coreggio, *engraved in the School of Morghen* 1

1007 LA FORNARINA, AFTER RAFFAELLE, *fine proof before letters, excepting the artist's name* 1

1008 The same, *partially finished* 1

1009 CHARITY, AFTER COREGGIO, *proof before letters* 1

1010 PARCE SOMNUM RUMPERE, AFTER TITIAN, *fine india proof, with letters* 1

1011 POESIA, AFTER CARLO DOLCE, *fine proof before any letters,* and the Etching 2

1012 The same, *fine proof, with the arms* 1

1013 THE VIRGIN, AFTER SASSOFERRATO, *proof before any letters, with the remark* 1

1014 THE MAGDALEN, AFTER MURILLO, *fine proof, with artist's name* 1

1015 MADONNA DELLA SEDIA, AFTER RAFFAELLE, FINE AND RARE PROOF, IN THE FIRST STATE 1

1016 THE HEAD OF THE SAVIOUR, AFTER L. DA VINCI, *proof before any letters* 1

1017 The Madonna with the bird, after Raffaelle—the Etching 1

1018 THE "NOLI ME TANGERE," AFTER BAROCCIO, FINE PROOF BEFORE ANY LETTERS, WITH THE WHITE STICK 1

1019 The same, *proof, with the letters,* and the Etching 2

1020 LAST SUPPER, AFTER L. DA VINCI, FINE AND RARE PROOF 1

1021 TRANSFIGURATION, AFTER RAFFAELLE, PROOF, FINE AND SCARCE 1

1022 ANOTHER PROOF, IN THE SAME STATE, with the Etching 2

1023 An impression unfinished of the first plate of the Transfiguration 1

1024 THE MADONNA DELLA SEDIA, *proof before any letters, engraved in small, Morghen's last work* 1

MÜLLER SENIOR.

1025 PORTRAIT OF J. G. WILLE, *proof before any letters, and an unfinished proof* 2

F. MÜLLER.

1026 ST. JOHN, AFTER DOMENICHINO, FINE PROOF, WITH THE LETTERS 1

1027 MADONNA DI S. SISTO, AFTER RAFFAELLE, FINE AND RARE PROOF 1

E. MÜLLER.

1028 LA VIERGE AU POISSON, AFTER RAFFAELLE, *fine india proof before any letters* 1

NADAT (THE MASTER OF THE MOUSE TRAP).

1029 The Virgin and Child enthroned, with Elizabeth, *scarce* 1

NANTEUIL.

1030 Monsieur de Novion, *first state* 1

NIELLO WORKMANSHIP.

1031 A Roman General surrounded by Soldiers, date circa 1460, *scarce* 1

ADRIAN OSTADE.

1032 PLAYING AT BACKGAMMON, *second state, very fine* (39) 1

1033 SAYING GRACE, *first state, fine and scarce* (34) 1

1034 The Boys fishing, *second state, fine* (26) 1

1035 THE BARN, *first state, most brilliant* 1

PANNIER.

1036 Head of Raffaelle when young, *india proof before any letters* 1 — 7 —

1037 The same, *with the letters* 1 — 2 — 6

CRISPIN DE PASS.

1038 Queen Elizabeth in the dress worn at St. Paul's, after Isaac Oliver, very fine and rare, *from Mr. Harman's Collection* 1 £21 —

1039 James I. and Anne of Denmark, *fine and scarce* 2 — 8 —

WILLIAM PASS.

1040 The Generous and most Noble Henry Rich, &c., *are to be sold by Thomas Jenner, in Cornhill, fine and rare* 1 2 — 3 —

SIMON DE PASS.

1041 Paul Van Somer, *proof, fine and scarce* 1 — 19 —

1042 Andreas Rivetus, *fine and scarce* 1 — 5 —

1043 General Edward Cecil, *sold in Pope's Head Alley, by Joh. Sudbury and George Humble, fine and scarce* 1 1 — 1 —

1044 Charles Earl of Nottingham, *Compton Holland ex., extra fine and rare* 1 1 — 1 —

PERFETTI.

1045 Sybilla Persica, after Guido, *fine and rare proof before any letters* 1 1 — 4 —

1046 Sybilla Samia, after Guercino, *first and rare proof before any letters* 1 10 — 10 —

1047 Sybilla Cumæa, after Domenichino, *etching and unfinished proof* 2 — 10 —

1048 Virgin and Child, after Raffaelle, *etching and unfinished proof* 2 — 11 —

1049 Presentation in the Temple, after Fra Bartolomeo, *fine proof before any letters, with the white foot* 1 6 —

1050 The Birth of St. John, after A. del Sarto, *fine proof before any letters* 1 1 — 15 —

PIZZI.

1051 The Sleeping Saviour, *india proof;* Francesco de Marchi; The Annunciation, after Guido, *first proof* 3

F. AND N. DE POILLY.

1052 HOLY FAMILY, AFTER POUSSIN, *fine proof* 1

1053 Another, *in the same state* 1

1054 HENRY ARNAUD, BISHOP OF ANGERS, *fine proof, rare* 1

1055 HEAD OF THE VIRGIN, AFTER GUIDO, *fine proof* 1

1056 ST. JOHN WRITING THE GOSPEL, AFTER C. LE BRUN, *fine proof* 1

1057 Omer Talon, Duc de Verneuil; M. Tubœuf; P. Le Moine, &c. 9

ANTONIO POLLAJUOLO.

1058 HERCULES FIGHTING AGAINST THE GIANTS, A VERY FINE IMPRESSION OF A PRINT OF THE GREATEST RARITY 1

PORPORATI.

1059 GIRL AND DOG, AFTER GREUZE, BRILLIANT PROOF, VERY RARE 1

POSSELWHITE.

1060 La Belle Cafetière, and companion, after Liotard, &c., *first india proofs* 2

PAUL POTTER.

1061 THE COW'S HEAD, FINE AND EXTRA RARE 1

NICHOLAS POUSSIN.

1062 CHILDREN AT PLAY, HIS ONLY ETCHING; *from Lord Bute's Collection, fine and very rare* 1

PREVÔT.

1063 MARRIAGE IN CANA, AFTER PAUL VERONESE, *first india proof before any letters* 1

C. RAHL.

1064 Virgin and Child, after Coreggio, *proof before any letters* 1

1065 The "Notte" of Coreggio, *first india proof before letters* 1

ABRAHAM RAIMBACH.

1066 Venus and Cupid, after Sir Joshua Reynolds, *india proof before any letters* 1 — 8 —

1067 The Woman taken in Adultery, after Rubens, *india proof before any letters* — 14 —

MARC ANTONIO RAIMONDI.

1068 La Vierge au Berceau, after Raffaelle, *fine and scarce* 1 — 5 — 15 —

1069 The Martyrdom of Ste. Felicité, after Raffaelle, *fine and scarce* 1 — 21 —

1070 La Vierge au bras nu, after Raffaelle, fine and very rare 1 — 24 —

1071 The Graces, from the Ghigi Palace, after Raffaelle, very fine and rare 1 — 9 — 9 —

1072 The Murder of the Innocents, after Raffaelle, *with the Chicot, but damaged, and a copy of the Parnassus* 2 — 10 —

1073 The Murder of the Innocents (*without the Chicot*), after Raffaelle, most brilliant impression and very rare 1 — £44 —

1074 The Vintage, after Raffaelle, very fine and rare 1 — £10 —

1075 Copy of the above 1 — 5 —

1076 The Martyrdom of St. Lawrence, after Baccio Bandinelli, a most brilliant impression, with Mariette's signature, rare 1 — £21 —

1077 Female watering a plant, a most splendid impression, and extra rare; *from Sir Mark Sykes' Collection* 1 — £65 —

See S Rogers Sale Lot 1603

M. DA RAVENNA.

1078 Entellus and Darés, after Raffaelle, *very fine and scarce* 1 — 7 —

AGOSTINO VENEZIANO.

1079 The Carcass, after Raffaelle, *with the monogram, fine and rare* 1 — 2 —

REGNESSON.

1080 La Grande Demoiselle, *fine and scarce* 1 — 15 —

1081 Cardinal Mazarin, Cardinal de Rochefoucault lying in State, &c. 4 — 1 —

REMBRANDT.

(*The Numbers refer to Wilson's Catalogue*).

1082 Abraham's Sacrifice (39), *very fine and scarce* 1

1083 Triumph of Mordecai (44), very fine; *from the Seguier and Sheepshanks' Collections* 1

1084 The Angels appearing to the Shepherds (49), most brilliant impression, and very rare; *from the Harding Collection* 1

1085 The Nativity (50 and 52), *fine* 2

1086 The Adoration of the Shepherds, a Night piece (50), *second state, very fine and rare* 1

1087 The Presentation in the Temple (54), *fine second state* 1

1088 The Flight into Egypt, a Night piece (58), first state, fine and very rare 1

1089 The Flight into Egypt (60), third impression, *very fine and scarce* 1

1090 The Saviour between Mary and Joseph (64), *very fine and scarce* 1

1091 Christ disputing with the Doctors (68), *fine* 1

1092 The Little la Tombe (71), second state, *with the burr, very fine and scarce* 1

1093 The Tribute Money (72), *very fine* 1

1094 Christ and the Samaritan Woman (74), on india paper, second state, before the name, brilliant and extra rare; *from the Denon and Seguier Collections* 1

1095 Another impression (74), *on india paper, third state, fine and scarce* 1

1096 The Hundred Guilder Print (78), *second state, fine and rare* 1

1097 The Hundred Guilder Print, on india paper (78), second state, most brilliant and rare 1

1098 The Agony in the Garden (79), *with the burr, very fine and rare* 1

1099 Christ presented to the People (80), *third state, very rare and fine* 1

1100 THE DESCENT FROM THE CROSS (88), *very fine* 1 — 1 — 16 —

1101 THE GOOD SAMARITAN (95), FIRST STATE, FINE AND RARE 1 — £12 —

1102 PETER AND JOHN AT THE BEAUTFUL GATE (98), *second state, fine* 1 — 1 — 13 —

1103 THE SAME, ON INDIA PAPER (98), SECOND STATE, VERY FINE AND SCARCE; *from the Barnard and Esdaile Collections* 1 — 4 — 16 —

1104 St. Philip baptizing the Eunuch (103) 1 —

1105 Death of the Virgin (104), *second state, fine* 1 — 1 — 1 —

1106 ST. JEROME READING (109), ON INDIA PAPER, FIRST STATE, VERY FINE AND RARE; *from the Dijonval and Buckingham Collections* 1 — 33

1107 ST. FRANCIS AT PRAYERS (112), ON INDIA PAPER, *first state, fine and rare; from the Barnard Collection* 1 — 14 — 14

1108 THE SAME (112), ON INDIA PAPER, WITH MARGIN, VERY FINE AND RARE; *from the same Collection* 1 — 31 —

1109 JASON AND CREUSA (116), ON INDIA PAPRR, FIRST STATE, FINE AND VERY RARE 1 — 6. — .

1110 THE JEWISH SYNAGOGUE (130), *fine and scarce, second state* 1 — 11. — .

1111 BEGGARS AT THE DOOR OF A HOUSE (173), *second state, fine and scarce* 1 — 4. 6. —

1112 The French Bed (183), *very rare* 1 — 10. 10. —

1113 Female with her feet in the bath (197), *on india paper, very fine* 1 — 1. 1. —

1114 FEMALE SEATED, WITH AN ARROW IN HER HAND (199), *first state, very fine and rare* 1 — 1. 14. —

1115 JUPITER AND ANTIOPE (200), *second impression, fine* 1 — 16 —

1116 NAKED FEMALE SLEEPING (202), *fine india impression, first state* 1 — 2. 2. —

1117 THE THREE TREES (209), VERY BRILLIANT IMPRESSION, RARE 1 — 28. — —

1118 VILLAGE NEAR A HIGH ROAD (214), *third impression, very fine* 1 — 11. — —

1119 VILLAGE WITH A SQUARE TOWER (215), MOST BRILLIANT IMPRESSION WITH THE BURR, *in the first state; from the Seguier Collection* 1 — 16. — —

1120 The Barn (222), *fine and scarce* 1 — 7. 7. —

1121 *Long Landscape with the windmill sail* (223), *very fine* 1 — 6. 15. —

1122 LANDSCAPE WITH A GROTTO (228), FIRST STATE, MOST BRILLIANT AND RARE; *from the Fries, Verstolk, and Garle Collections* 1

1123 Landscape with cow drinking (234), *second state* 1

1124 DR. FAUSTUS (272), *second state, fine* 1

1125 Clement de Jonghe (274), *third state, scarce* 1

1126 JOHN LUTMA (278), ON INDIA PAPER, SECOND STATE, BEFORE THE BACKGROUND, MOST BRILLIANT AND RARE 1

1127 JOHN LUTMA (278), *third state, very fine and rare* 1

1128 JOHN ASSELYN (279), INDIA PAPER, FIRST STATE, WITH THE EASEL, BRILLIANT AND RARE 1

1129 WTENBOGARDUS (281), THIRD STATE, MOST BRILLIANT AND SCARCE 1

1130 JOHN CORNELIUS SYLVIUS (282), A MOST BRILLIANT IMPRESSION, AND EXTRA RARE 1

J. T. RICHOMME.

1131 THE SILENCE, AFTER A. CARACCI, *fine and first india proof before letters* 1

1132 The same, *india proof, with artist's name* 1

1133 Neptune and Amphitrite, after Giulio Romano, *proof* 1

1134 ADAM AND EVE, AFTER RAFFAELLE, *fine proof* 1

1135 LA VIERGE AUX ANGES, FINE AND FIRST INDIA PROOF BEFORE LETTERS, with the Etching 2

1136 GALATEA, AFTER RAFFAELLE; THETIS, AFTER GÉRARD, INDIA PROOFS, IN THE FIRST STATES, BEFORE ANY LETTERS, WITH THE REMARK, FINE AND VERY SCARCE 2

G. RIVERA.

1137 TITIAN'S FLORA, *fine proof before any letters* 1

ROBETTA.

1138 Venus surrounded by Cupids, *scarce* 1

J. H. ROBINSON.

1139 Sir Walter Scott, after Lawrence, *first india proof* 1

1140 The Flower Girl, after Murillo, *first india proof* 1

RODEN.

	1141	Rubens' Portrait, *first and fine proof before any letters*, and the Etching	2	1. 1. —
	1142	Another, *in the same state*	1	— 16 —

SADELER.

	1143	ROBERT EARL OF ESSEX ON HORSEBACK, FINE AND RARE	1	9. — —

LOUIS SCHIAVONETTI.

	1144	THE "PIETA," AFTER VANDYCK, ARTIST'S PROOF	1	1. 18. —
	1145	SCHIAVONETTI'S DRAWING IN PENCIL FOR THE ABOVE, VERY FINE	1	— 14 —
	1146	THE CARTOON OF PISA, AFTER MICHAEL ANGELO, *engraver's proof, on india paper, before any letters*, and the Etching	2	2. 2. —
	1147	The same, *plain proof, with artist's name*	1	1. 1. —
	1148	The same, *proof, with the letters, the* r *omitted in the spelling of cartoon*	1	1. 6. —
	1149	Vandyck as Paris, *artist's india proof*	1	— 5. —

SCHIAVONE.

	1150	THE ASSUMPTION OF THE VIRGIN, AFTER TITIAN, FIRST PROOF BEFORE ANY LETTERS, WITH THE IMPERIAL ARMS OF RUSSIA, FINE AND VERY RARE	1	29 — —

£1403. 12. 6

EIGHTH DAY'S SALE.

G. F. SCHMIDT.

LOT				
	1151	Les Bons Amis, after Ostade	1	— 16 —
	1152	Schmidt's Portrait, Madame Schmidt, and Heads, after Rembrandt	5	2. 16. —
	1153	PIERRE MIGNARD, *before the date, very fine and scarce*	1	1. 13. —
	1154	Bishop of Cambray, M. de Chambrier, Paul Bignon, &c.	5	1. 2. —

MARTIN SCHOEN.

13. — — 1155 THE SAVIOUR BETWEEN THE VIRGIN AND ST. JOHN, *fine and rare* 1

10. 10. — 1156 THE DEATH OF THE VIRGIN, *very fine impression, but slightly damaged at the corners, from D. Bromley's Collection* 1

SCHMUTZER.

— 17 — 1157 The River Nile, after Rubens, *proof before any letters* 1

SICHLING.

— 6 — 1158 Portrait of Murillo, *proof* 1

C. SIMONNEAU.

— 11 — 1159 Triumph of Galatea, after Coypel, *fine proof, scarce* 1

WILLIAM SHARPE.

— 11 — 1160 William Sharpe, Engraver, *proof before any letters and before the border, rare* 1

— 2. 6 1161 The same, *first india proof, with the border and white tablet, rare* 1

— 4. 6 1162 John Kemble, after Shee, *first proof before the border* 1

— 1 — 1163 Rev. Dr. Burney, *first india proof before any letters* 1

— 5 — 1164 Professor Porson, *first india proof before any letters* 1

— 17 — 1165 Joanna Southcote, Tom Paine, and Richard Brothers 3

1. 15. — 1166 Charles I, three Heads, after Vandyck, *fine proof, and* etching 2

3. 13. 6 1167 JOHN HUNTER, AFTER SIR JOSHUA REYNOLDS, FIRST AND FINE PROOF 1

— 1 — 1168 Earl of Arundel, after Vandyck, *fine proof on india paper* 1

— 1 — 1169 The Head of Satan, after Michael Angelo, *first india proof* 1

— 1 — 1170 Boadicea, after Stothard, *proof before any letters* 1

— 2 — 1171 The same, *in the same state, but on india paper* 1

— 4 — 1172 Dido, after Domenichino, *proof before any letters,* and the Etching 2

— 3. 6 1173 The same, *proof on india paper, with artist's name* 1

— 14 — 1174 Diogenes, after Salvator Rosa, *proof before any letters,* and the Etching 2

1175 Infant Saviour surrounded by Angels, after Caracci, *first india proof before letters*, and the Etching 2

1176 Christ crowned with thorns, *unfinished proof*, and Etchings in different states 4

1177 The Virgin and Child, after Carlo Dolci; and the Ecce Homo, after Guido, *fine proofs* 2

1178 The Magdalen, after Guido, *first proof before letters*, and Etching 2

1179 The same, *india proof with the letters*, and Etching 2

1180 Charles I, Last Interview with his Family, after Woodward, *india proof*, and the Etching 2

1181 Charles II, landing at Dover, after West, *fine proof before any letters* 1

1182 Another, *in the same state* 1

1183 Holy Family, after Sir Joshua Reynolds, *first proof before letters* 1

1184 The Etching of the small plate of the Holy Family, &c. 2

1185 THE DOCTORS OF THE CHURCH, AFTER GUIDO, *fine india proof before any letters, rare* 1

1186 The same, *unfinished proof, and a proof with the arms, printed in brown* 2

1187 The Three Maries, after A. Caracci, *unfinished* 1

1188 Another, *more advanced* 1

1189 The Siege of Gibraltar, after Copley, *first proof before any letters*, and the Etching 2

1190 The Sortie at Gibraltar, after Trumbull, *first proof* 1

1191 ST. CECILIA, AFTER DOMENICHINO, *proof before any letters and before the border*, with the Etching 2

H. L. SMITH.

1192 Philip Melancthon, after Holbein, *a private etching* 1

EDWARD SMITH.

1193 Christ on the Cross, after Vandyck, *india proof before any letters*, and the Etching 2

ANKER SMITH.

1194 Sophonisba, after Titian, *fine india proof* 1

JOHN SMITH.

1195 Sir John Bowyer, fine proof, *rare* 1

1196 Lord Somers, fine and scarce proof 1

P. SOUTMAN.

1197 The Dead Christ, after Rubens, *very fine* 1

1198 The Virgin and Child, after Rubens, *fine* 1

DIRCK VAN STAREN.

1199 St. Bernard adoring the Infant Saviour, *very fine and rare* 1

1200 St. Luke painting the Virgin and Child, *fine and very rare* 1

M. STEINLA.

1201 The Pietà, after A. del Sarto, *unfinished proof* 1

1202 The Massacre of the Innocents, after Raffaelle 1

SIR ROBERT STRANGE.

N.B.—The following proofs have their entire margin, and are in the finest condition.

1203 Cleopatra, after Guido, most brilliant 1

1204 Fortune, after Guido, *very fine* 1

1205 Abraham and Hagar, after Guercino, very fine 1

1206 Esther and Ahasuerus, after Guercino, very fine 1

1207 The Offspring of Love, after Guido, very fine 1

1208 The Infant Saviour Sleeping, after Vandyck; The Good Shepherd, after Murillo, very fine 2

1209 The Hornbook, after Schidone, very fine 1

1210 Charles I. with the Horse, after Vandyck; and Henrietta Maria, splendid proofs in the first states 2

1211 Apotheosis of the Princes Octavius and Alfred, *very fine* 1

1212 Venus and Adonis, after Titian, very fine 1

1213 Cleopatra, after Guido, brilliant proof 1

1214 Magdalen with the Alabaster Box, after Guido, fine proof 1

1215 CHARLES I. IN HIS ROBES, AFTER VANDYCK, MOST RARE PROOF, *with half an inch margin beyond the plate mark* 1 — 19 —

1216 THE SAME, *very fine impression with the letters, with the whole of its margin* 1 — 2 — 10 —

1217 MARY EMBRACING CHRIST, after Guercino, *very fine and scarce in this state, only* 12 *impressions having been taken with the above inscription* 1 — 1 — 11 —

J. SUYDERHOEF.

1218 The Lion Hunt, after Rubens, *very fine* 1 — 1. 10. —

1219 Head of a Man with hat on his head, after F. Hals, *fine proof, from the De Vries and Verstolk collections* 1 — 4. — —

1220 FrancisPlante, after Sanvoort, *fine* 1 — — 12 —

1221 The Quarrel, after Terburg, *fine* 1 — — 6 —

1222 The Brawl, after Ostade 1 — 1. 11. —

1223 Playing at Backgammon, after Ostade, *fine* 1 — — 18 —

1224 PORTRAIT OF SWALMIUS, AFTER FRANK HALS, FINE PROOF, *from the Buckingham and Verstolk Collections* 1 — 6. 10. —

1225 The Violin Player, after Ostade, *fine* 1 — — 15 —

1226 The Jovial Party, after Ostade, *fine* 1 — — 10. 6

1227 The same, with Danckert's address, FIRST STATE, PROOF 1 — 1. 1. —

1228 DAVID NUYTS, *first state, with extract from his will, rare* 1 — 2. — —

1229 The same, *in the second state* 1 — — 11 —

1230 Jean de la Chambre, *his name written on a separate sheet in Coppenol's handwriting;* M. Zuremus, and Crucius 3 — 1. 15. —

1231 Daniel Heinsius, *fine;* Philip Marnix, &c. 3 — — 15 —

H. SWANEVELT.

1232 PAN AND SYRINX, FINE PROOF, RARE 1 — — 7 —

DAVID TENIERS.

1233 THE CARD PLAYERS, PROOF BEFORE THE MONOGRAM *and with it, fine and scarce* 2 — 6. 16. 6

PIETRO TOSCHI.

1234 Alfieri, after Fabre, *india proof before letters* 1 — 17 —

1235 Madonna della Tenda, after Raffaelle, *fine proof, with artist's name only,* and the Etching 2 — 5. 5 —

1236 MADONNA DELLA SCODELLA, AFTER COREGGIO, *plain proof before any letters* 1 — 4. 6 —

19. - 10 - 1237 DESCENT FROM THE CROSS, AFTER D. DE VOLTERRA, PLAIN PROOF BEFORE ANY LETTERS, WITH THE REMARK 1 Rymer
12 - 12 - 1238 THE SAME, INDIA PROOF BEFORE ANY LETTERS 1 Colnaghi
3 - 3 - 1239 The same, the Etching 1 Do
1 - 1 - 1240 The same, *less advanced* 1 Rymer
31 - - 1241 CHRIST BEARING HIS CROSS, CALLED LO SPASIMO DI SICILIA, AFTER RAFFAELLE, FIRST PROOF BEFORE LETTERS, WITH REMARK 1 Hollow
23 - - 1242 THE SAME, *with artists' names* 1 Do
2. - - 1243 The same, the Etching 1 Colnaghi
1. 1. - 1244 The same, Etching, *less finished* 1 Rymer

DAVID TESTI.

1. - - 1245 Fortune, after Michael Angelo, *fine first proof, with the remark* 1 Gladwin

VAN UDEN.

1. 1. - 1246 A Landscape with cattle, *first state, before the address, fine and scarce* 1 Colnaghi

ANTONY VANDYCK.

26 - - - 1247 PRESENTING THE REED TO OUR SAVIOUR, *a most splendid first impression of this rare etching* 1 Evans

ROBERT VAUGHAN.

2. 10. - 1248 BEN JONSON, *are to be sold in Pope's Head Alley, at the White Horse, by George Humble, fine and scarce* 1 Rosser

ESAIS VANDERVELDE.

2. - - 1249 Laurent Coster, Peter Coster, Peter Scriverius, &c., *fine* 6 Fenwick
1. 18. - 1250 Laurent Coster, his House, Printing Press, &c., *fine* 8 Do

GEORGE VERTUE.

1. 4. - 1251 George I, and the Queen of George II, *curious unfinished proofs* 2 Colnaghi
3. 16. - 1252 SAMUEL BUTLER, PROOF BEFORE ANY LETTERS, VERY FINE AND RARE 1 Do
1. 10. - 1253 GASTRELL, BISHOP OF CHESTER, AFTER DAHL, *scarce proof before any letters* 1 Gladwin

1254 A DRAWING, IN PENCIL, WASHED, OF THE BARBER SURGEONS' COMPANY, AFTER HOLBEIN 1 — 3. — —

*** "This sketch was drawn from the original painting by H. Holbein, in the Surgeon's Hall, London, anno 1719-20, then intended to be engraved on a copper-plate of the same size, for which drawing and engraving I was to have been paid by the Company £200. Mr. Wm. Geekie, Master." *Signed* G. Vertue.

ENEAS VICUS.

1255 The School of Baccio Bandinelli, *very fine, with Mariette's signature* 1 — 1. 6. —

CORNELIUS VISSCHER.

1256 PORTRAIT OF C. VISSCHER, *very fine; from the Binmer Collection* 1 — — 13 —

1257 ANOTHER; *from the Ploos Von Amstel and Verstolk Collections, first state, with the graver* 1 — 3. 10. —

1258 HEAD OF AN OLD WOMAN, FINE PROOF; *from the Valois and Gevers Collections* 1 — 1. 9. —

1259 WILLEMS VAN COPPENOL, *very fine proof, with the handwriting of Coppenol; from the Verstolk Collection* 1 — 1. 1. —

1260 ANOTHER, *in the same state* 1 — — 10 —

1261 ANOTHER 1 — — 8 —

1262 Another, *with the letters* 1 — — 3 —

1263 GELLIUS DE BOUMA, *very fine, before the date, scarce* 1 — 5. 10. —

1264 A. DE WINIUS (THE PISTOL MAN), VERY FINE, AND EXTREMELY RARE 1 — 8. 5. —

1265 THE CAT, FIRST STATE, BEFORE THE ADDRESS, FINE AND RARE; *from the Ploos Van Amstel and Verstolk Collections* 1 — 3. 3. —

1266 The same, *with the address* 1 — — 19 —

1267 THE RAT CATCHER, AFTER OSTADE, *very fine and rare proof* 1 — 12. — —

1268 THE DUTCH COURTSHIP, AFTER OSTADE, *before the "et" between "pinxit" and "execudit," only three impressions in this state known, fine and very rare* 1 — 10. — —

1269 THE PANCAKE WOMAN, *very fine and scarce; from the Barnard Collection* 1 — 6. 15. —

1270 THE SKATERS, AFTER OSTADE, FINE AND RARE PROOF BEFORE ANY LETTERS 1 — 3 15 —

JOHN VISSCHER.

2/6 1271 The Mother of C. Visscher, *fine and scarce; from the Binmer Collection* 1 Roberts

—7— 1272 The Head of a Man, companion to the above, *fine; from the Binmer Collection* 1 Gibbs

12.10— 1273 THE BALL, AFTER BERGHEM, A BRILLIANT AND SCARCE PROOF, WITH P. MARIETTE'S SIGNATURE 1 Colnaghi

3.3— 1274 A FLEMISH FESTIVAL, AFTER OSTADE, A PROOF IN THE FINEST CONDITION, WITH P. MARIETTE'S SIGNATURE 1 Do

—10— 1275 Petrus Proelius, *very fine*, with the unfinished touched Proof 2 Parsons

—9— 1276 Set of upright Landscapes, after Berghem, *proofs, scarce* 4 Gibbs

—7— 1277 Figures and Cattle fording a River, after Berghem, *proof before the plate was reduced*, and the cut Plate 2 Colnaghi

T. VIVARES.

—3.6 1278 A Landscape, with ruins, figures and cattle, *proof before any letters* 1 Gibbs

R. V. VOERST.

1—13— 1279 INIGO JONES, AFTER VANDYCK, *proof, very rare* 1 Rosenberg

VOLPATO AND MORGHEN.

26— 1280 THE SET OF THE STANZE OF THE VATICAN, A VERY FINE AND PERFECT SET OF PROOFS, SCARCE 9 Colnaghi

LUCAS VOSTERMAN.

1—8— 1281 PORTRAIT OF NICHOLAS ROCCOX, AFTER VANDYCK, *brilliant and rare proof before the plate was reduced* 1 Rosenberg

—11— 1281a Gibbs

WEBER.

17/— 1282 Napoleon with the King of Rome, *fine india proof before any letters* 1 Gladwell

ANTONIO WATERLOO.

18/— 1283 The Travellers Reposing, (123), *fine* 1 Rosenberg

16/— 1284 Departure of Hagar, (131), *fine* 1 Do

1285 The Little Bridge, (124), *fine* 1
1286 The Dog drinking, (120), *fine* 1
1287 The Place before the Inn, (98), *fine* 1

J. G. WILLE.

1288 Tycho Hoffman, after Tocqué, *fine, from Binmer's Collection* 1
1289 Death of Mark Antony, *fine and rare proof before the border* 1
1290 The same, *proof with the border, fine and scarce* 1
1291 Les Délices Maternelles, after P. A. Wille, *fine proof with the arms* 1
1292 Abraham and Hagar, after Dietricy, *fine proof before any letters* 1
1293 La Bonne Femme de Normandie, *very fine proof before any letters, but with the arms* 1
1294 Sœur de la Bonne Femme de Normandie, *very fine and rare proof before any letters* 1
1295 La Tante de Gerard Douw, *very fine proof with the arms* 1
1296 La Tricoteuse Hollandaise, *fine and rare proof before any letters* 1
1297 Les Offres Réciproques, after Dietricy, *fine and brilliant proof before any letters, with the etched landscape* very rare; *from Col. Durrant's Collection* 1
1298 Le Concert de Famille, after Schalcken, *fine and rare proof with the arms* 1
1299 L'Instruction Paternelle, after Terburg (called the Satin Gown), *fine and rare proof before any letters* 1

WILLIAM WOOLLETT.

1300 Tobias and the Angel, after Glauber, *proof* 1
1301 Portrait of Rubens, after Vandyck, *proof* 1
1302 The Caracci Landscape, *very fine proof* 1
1303 The Enchanted Castle, after Claude Lorraine, *fine and scarce proof* 1
1304 The Temple of Apollo, after Claude Lorraine, *very fine proof* 1
1305 The Happy Cottagers, and Merry Villagers, after Dusart, *very fine proofs, with full margins* 2

1306 PHAETON, AFTER WILSON, VERY FINE PROOF 1

1307 ANOTHER, IN THE SAME FINE STATE 1

1308 THE FISHERY, AFTER WRIGHT, OF DERBY, VERY BRILLIANT PROOF, RARE 1

1309 THE BATTLE AT LA HOGUE, AFTER WEST; AND THE BATTLE OF THE BOYNE, ENGRAVED BY HALL, PROOFS ON INDIA PAPER, VERY FINE AND SCARCE; *from Mr. Harman's Collection* 2

1310 DEATH OF GENERAL WOLFE, AFTER WEST, MOST BRILLIANT PROOF ON INDIA PAPER 1

*** THIS IS CONSIDERED TO BE THE FINEST EXAMPLE KNOWN, having been taken off prior to the injury which the face of the dying Hero sustained by the incautious use of a hammer; of which an interesting detailed account is given, accompanied by an attestation in the autograph of the late Mr. White of Brownlow Street. It originally belonged to Dr. Peart, who gave THIRTY-SIX GUINEAS for it, and afterwards to Mr. W. Cattley, at whose sale it was purchased by Mr. White, from whom it passed to Mr. Baker, at the sale of whose collection of engravings it was bought for the present proprietor.

1311 The copy, by Falkeysen, *proof* 1

PHILIP WOUVERMANS.

1312 A MAN ASLEEP HOLDING THE REINS OF HIS HORSE, A VERY CURIOUS AND RARE ETCHING 1

THOMAS WYCK.

1313 Etchings of Landscapes and Figures, various 7

MARTIN ZAGEL.

1314 THE DECOLLATION OF STA. BARBARA (9), *fine and very rare* 1

1315 THE LOVERS EMBRACING (15), *fine and rare* 1

ZIGNANI.

1316 The Disciples at Emmaus, after Appiani, *proof before letters* 1

ZWOLL (MAITRE A LA NAVETTE).

1317 THE BODY OF OUR SAVIOUR SUPPORTED BY THE MARIES, *very rare; from the D. Bromley Collection* 1

UNKNOWN.

1318 Adrian Hahneman, after Vandyck, *proof* 1

The following IMPORTANT PRINTS were sent too late for insertion in their proper places.

PORTRAITS.

1319 HENRY III, *R. Elstracke sculp., are to be sold by Compton Holland, fine and scarce* 1

1320 THE LIVELY PORTRAITURE OF SIR THOMAS GRESHAM, *Francis Delaram sculp., are to be sold by Jo. Sudbee and G. Humb, fine and very scarce* 1

1321 THE LIVELY PORTRAITURE OF THE WORTHY KNIGHT SIR WILLIAM WADD, *Thos. Jenner ex., fine and rare* 1

1322 SIR THOMAS RAWLINSON, W.L., IN HIS ROBES, *by George Vertue, curious unfinished proof, rare* 1

1323 SIR JOHN MOORE, KT., LORD MAYOR OF LONDON, *after Lely, by McArdell, fine and scarce* 1

1324 SIR JOHN WILLES, *after Vanloo, fine proof, and one with the letters* 2

1325 COLL. BLOOD, BY GEORGE WHITE, CURIOUS TOUCHED PROOF, WITH MANUSCRIPT INSTRUCTION, *and a lettered impression* 2

1326 NOAH BRYDGES, BY FAITHORNE, A MOST BRILLIANT IMPRESSION, *rare* 1

1327 JOHN SPARROW, *D. Loggan del. et sculp.* 1659, *fine and rare* 1

1328 WILL. ELDER, SCULPTOR, PROOF; *from Sir W. Musgrave's Collection, scarce* 1

1329 WILLIAM STOKES, BY G. GLOVER, *with eight Latin verses, fine and rare* 1

1330 Titus Oates, by White? *scarce* 1

1331 MR. HOBSON, THE CARRIER, *Obijt Anno* 1630, *fine and scarce* 1

1332 The Olde, Olde, very Olde Man, Thos. Parr, C. Van Dalen sculpt., *fine and rare* 1

1333 WILL SOMERS, KING HENRY'S JESTER, *are to be sold by Thomas Jenner, at the White Beare, in Cornhill, Fran. Del. sculpt., fine and rare* 1

— 18 — 1334 *The true Portraiture of John Warnbergh, Printed and sold by J. Oliver, at Ludgate Hill, rare* 1

2. 10. — 1335 *Hans Wormberg, De Lespine sculpt.; John Kinner, by Gole, both scarce* 2

ITALIAN SCHOOL.

— 9 — 1336 THE ANNUNCIATION, AFTER TITIAN, BY CARAGLIO *a most splendid impression, rare* 1

— 7. 6 1337 CUPID SLEEPING, PARMEGIANO, *fine and very rare* 1

DUTCH SCHOOL.

REMBRANDT.

15. 15. — 1338 REMBRANDT DRAWING (22), *before the Landscape, very fine and rare; from the Garle Collection* 1

3. 15. — 1339 TOBIT BLIND (46), *in an undescribed state, the eye less worked on; from the Garle Collection* 1

2. 12. — 1340 CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE (73), *first state, fine and scarce; from the Garle Collection* 1

15. — . — 1341 AN ALLEGORICAL PIECE (114), *on india paper, very fine and rare; from the Barnard and Garle Collections* 1

52. — — 1342 A LANDSCAPE WITH A RUINED TOWER AND CLEAR FOREGROUND (220), *first state, with the Covered Dome, on india paper, fine and rare; from the Harding and Garle Collections* 1

33. — — 1343 AN ORCHARD WITH A BARN (227), *first state, most brilliant and extremely rare; from the Barnard and Garle Collections* 1

9. — — 1344 A COTTAGE WITH WHITE PALES (229), *the second state, but a most splendid impression, with large margin; from the Garle Collection* 1

25. — — 1345 A LANDSCAPE WITH A CANAL AND SWANS (232), FIRST STATE, ON INDIA PAPER, FINE AND EXTREMELY RARE; *from the Garle Collection* 1

8. 5. — 1346 CLEMENT DE JONGHE (274), SECOND STATE, VERY FINE AND MOST RARE: *from the Garle Collection* 1

1347 PORTRAIT OF COPPENOL (284), THE SMALL PLATE, SECOND IMPRESSION, EXTREMELY FINE AND MOST RARE; *from the Garle Collection* 1

1348 THE GREAT JEWISH BRIDE (337), FIRST STATE, VERY FINE AND RARE; *from the Garle Collection* 1

FRENCH SCHOOL.

EDELINCK.

1349 THE DELUGE, AFTER ALEXANDER VERONESE *a most brilliant proof* 1

ENGLISH SCHOOL.

1350 *View of Edinburgh, after Callcott, by George Cook, proof before letters, on india paper* 1

1351 DEATH OF GENERAL WOLFE, AFTER WEST, BY WOOLLETT, FINE PROOF 1

1352 THE SAME, A MOST BRILLIANT PROOF BEFORE ANY LETTERS, UNIQUE IN THIS STATE, *from Mr. Rogers's Collection* 1

PORTFOLIOS.

1353 Portfolio, with leaves of coloured and tissue paper, *half russia*, 6 *inches thick* 21 *by* 14½

1354 Portfolio, with leaves of plain paper, *vellum, buckles and strap* 28 *by* 20

1355 Portfolio, stout drawing paper, *half russia* 30 *by* 20

1356 Portfolio, tinted paper, *very stout half russia, flaps, patent lock and key* 44 *by* 30

1357 Portfolio, tinted paper, *very stout half russia, flaps, patent lock and key* 45 *by* 30

1358 Portfolio, stout paper, *broad half russia, leather flaps, patent Bramah lock and key* 44 *by* 30

1359 Portfolio, stout paper, *broad half russia, leather flaps, back and edges, Bramah lock and key, straps and buckles* 44 *by* 30

1360 Portfolio, drawing and tissue paper, *broad half morocco flaps* 36 *by* 25

1. 6. —	1361	Portfolio, *extra large size, plain Bristol paper, half russia, linen flaps*	46 *by* 32
— 5 —	1362	Portfolio, *half bound russia, with flaps*	44 *by* 31
— 11 —	1363	Portfolio, *half bound russia, with flaps*	46 *by* 31
— 10 —	1364	Portfolio, *half bound morocco, with flaps*	32 *by* 25
— —	1365	Portfolio, *half bound green morocco, with flaps*	52 *by* 40
— 4 —	1366	Portfolio, *half bound morocco, with flaps*	31 *by* 22
— 6 —	1367	Portfolio, *half bound morocco, with flaps*	40 *by* 27
— 12 —	1368	Portfolio, *half bound russia, with flaps*	44 *by* 32
2. 16. —	1369	Two Portfolios, one 30 *by* 23, the other 40 *by* 27	
	1370	A Portfolio, *half bound russia, with* 36 *leaves of tinted paper, lettered "Wilkie's Works," with patent Bramah lock*	45 *by* 32

£ 983. 12. 0

END OF THE SALE.

Total £ 4835. 4. 6

J. Davy & Sons, Printers, 137, Long Acre, London.

LLAP85-D 5-369

LIBRARY
J. PAUL GETTY
CENTER

1861 Mar. 4 LoSoS c.1
Sotheby's/Engravings & etchings.
85-P5369
3 3125 01148 7060